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NEWS of Dance and Dancers

BUSY DOG DAYS . . .

Summertime is worktime for many dancers . . . In addition to her role as featured dancer in "Golden Apple," **Nelle Fisher** is now choreographer and leading dancer for a new 90-minute weekly "Melody Tour" (WABC-TV, Thurs. at 8) . . . **Emily Frankel** and **Mark Ryder** are featured dancers in Green Mansions Theatre Co. this Summer, where **Lee Sherman** is choreographing for a group that includes **Rita Charisse, Bill Miller, Leonore Landau, Dick Crowley, Penny Ann Green,** and **Jerry Newby** . . . **Paul Draper,** whose tapping and disarming patter caused an ovation at the N.Y. Summer Dance Festival, will solo at the 92nd Street "Y" Aug. 11 . . . **Geoffrey Halder,** whose appearances at the same festival were as sensational as we predicted, appeared at the White Barn Theatre, Westport, on July 4 . . . **George Tapps** and Co. go into Hollywood's Coconut Grove for 3 weeks starting Aug. 21.

A TOUCH OF SUMMER THEATRE . . .

Robert Pageant was responsible for restaging Agnes De Mille's dances for the City Center's successful production of "Carousel" . . . **Ruthanna Boris** and **Frank Hobi** are currently touring New England summer theatres as dancing stars of "Song of Norway." Their Columbia Concerts tour starts Oct. 24 . . . "Gentlemen Prefer Blondes," the opening show at Cain Park Theatre in Cleveland Heights, Ohio, was choreographed by **David Vaughan.** Choreographer and dancers were imported from N.Y. . . . **Gail Grant** was responsible for staging the ballets in the Bob Hope show at the Shriner's Convention at Atlantic City, June 29.

THE BALLET THEATRE . . .

Charles Payne, long on Ballet Theatre's staff, takes over as publicity director . . . Rehearsals for the fall tour will get under way after an agreement is reached with AGMA, but no later than early Oct. . . . The Ballet Theatre expands its educational activities with a Denver branch of its school. The faculty will be headed by **Francesca Romanoff,** wife of Dimitri, and will have **John Kriza** as guest instructor during the first week in August. (A Denver Civic Ballet also seems to be in the offing.) . . . From Denver, Kriza will fly to Illinois for rehearsals of "Brigadoon" to be presented in St. Charles the last two weeks in Aug. . . . BT production fund will benefit from a "Fancy Free Ball" to be held on the Starlight Roof of the Waldorf-Astoria on Oct. 7. Rosalind Russell will head the Theatre Committee. Tickets: $30.00.

BALLET RUSSE REDIVIVUS . . .

Serge Denham's reorganized Ballet Russe de Monte Carlo began rehearsals on July 12 for a transcontinental tour arranged by Columbia Artists. First performance will be in Baltimore Oct. 1. Company is headed by **Maria Tallchief, Frederic Franklin, Leon Danielian, Nina Novak, Gertrude Tyven, Yvonne Chouteau** and newcomer **Irina Borowski,** 22 year old ballerina from the Teatro Colon in Buenos Aires . . . Although negotiations have been reported with Valerie Bettis and Leonide Massine, nothing new has definitely been added to the repertoire except a ballet version of "The Mikado" staged by **Antonia Cobos,** choreographer of "Mute Wife" and "Madroños."

THE FOREIGN SCENE . . .

Grand Ballet du Marquis de Cuevas returns to France after 4 months in South America, starting a season in Deauville on Aug. 12 . . . A slow-to-heal fracture is responsible for the absence of dance-choreographer, **Ana Ricarda** from the South American tour of the de Cuevas Co. While recuperating, she is preparing a new ballet on a Chinese theme . . . From July 30 to Aug. 8 Aix-les-Bains in southern France will hold its first so-called "International Festival of the Dance." Appearing will be **Serge Lifar** and a group from the Paris Opera Ballet; **Svetlana Beriosova** and **David Blair** from England; **Birgit Akesson** from Sweden; **Radha** from India; **Paul d'Arnot** and **R. Lombardin** from South America; and a group from Japan . . . Among members of the Met. Opera Ballet who flew to San Juan to appear at the 1st Opera Festival of the U. of Puerto Rico were **Viola Maiorca, Nancy Reed,** and **Gisella Weidner.**

Switzerland was ecstatic over the Russian folk dance group **Beryzak** . . . Busy **Alexandra Danilova** tours the Caribbean area during the end of August and begins her nationwide tour in Oct. under aegis of Sol Hurok . . . **Matteo** is in Spain gathering material for a revised edition of **Dance Travelogue,** which he will tour with **Carola Goya** during 1954-55 . . . **Lavinia Williams,** formerly with Katherine Dunham, is teaching in Haiti under government sponsorship. Part of her plan is a school where fifteen Haitians, trained by Miss Williams, are teachers.

BACK FROM YOUR VACATION? PLANNING TO MOVE? BE SURE TO GIVE DANCE MAGAZINE AT LEAST A MONTH'S NOTICE (LIST YOUR OLD AND NEW ADDRESSES) SO THAT YOU'LL RECEIVE YOUR MAGAZINE.

NEW YORK CITY BALLET . . .

The Gotham Company endeared itself to the West Coast during summer appearances there. Even Hedda Hopper tossed a hat into the air and vowed to see them every night . . . Plans for premieres of three new works were cancelled in favor of New York openings during season beginning Aug. 31 . . . **Janet Reed,** company's red-haired soubrette, was out for part of West Coast season with an injured back.

JACOB'S PILLOW . . .

A spirited cocktail party on July 2 officially opened the 13th season of Jacob's Pillow—a season that's producing novelties all along the way . . . **Carmelita Maracci,** replacing **Alicia Markova,** travels from the West Coast with nine solos for her appearances the week-end of July 24 . . . Celtic Ballet will be bagpiped ashore when they land in N.Y. July 23 on their way to the Pillow . . . **Pearl Lang,** preparing a new work for premiere the week-end of August 27, has selected **Glen Tetley** for the featured male role . . . DANCE Magazine's Editor, **Lydia Joel,** lectures at the Pillow on Aug. 23.

HERE AND THERE . . .

We regret that the July article about **Sophia Delza** underemphasized her modern dance activities in China, where she was a busy lecturer, demonstrator, and teacher of modern dance . . . **Senia Solomonoff** marries **Gertrude Bales,** Pittsburgh teacher, on July 19, with Mary Ellen Moylan and Jimmy Selva as witnesses. **Marya Saunders,** daughter of Solomonoff and the late Lola Menzelli, foresakes the dance for a 5-year television film contract as actress.

Mary Ellen Terry, last year on the Paul Winchell Show, has been signed as featured dancer in the new Florian Zabach TV Show scheduled for fall and winter . . .

MORE TV . . .

A revival of "On Your Toes" starring **Vera Zorina** is scheduled to begin rehearsals on Aug. 25 . . . **Helen Tamiris** is choreographer for "Plain and Fancy", musical about the Pennsylvania Dutch. Rehearsals start in Aug. . . . **Janet Collins,** who will be concertizing next year, has resigned as "prima" at the Met. . . . Hurok will bring London's Old Vic Theatre in "A Midsummer-Night's Dream", set for Sept. 21 Met Opera House premiere, with **Moira Shearer** and **Robert Helpmann** in leading roles . . . **Ballets Espagnols** will appear in N.Y. about Oct. 20; on Aug. 14 they conclude an engagement in Buenos Aires that started out as a 1-month and ended as a 3-month season . . . **Tatiana Grantzeva** and new partner, **Val Boutegnall** (formerly soloist with the de Cuevas Co.) leave in Oct. for

12 performances in Lima, Peru, where they will be guest stars of the A.A.A. In addition to repertoire danced there last year, Miss Grantzeva will appear in the Black Swan and Bluebird Pas de Deux and a new solo —a bolero on toe with castanets—choreographed by **La Meri** . . . **Nicolai Polajenko,** Mme. Grantzeva's former partner, joins the London Festival Ballet in its '54-'55 Canadian and U.S. tours . . . **Robert Joffrey** will be on the faculty of the YM-YWHA next fall . . . Modern dance photographs by **W. H. Stephan** will be on display during Sept. at the 58th St. Branch of the N.Y. Public Library.

The Merry-Go-Rounders announce that auditions for new company members, to be held Sept. 14 & 15, will be open to dancers of advanced modern or ballet techniques. Over the past season this group, under the artistic direction of **Doris Humphrey,** has performed 32 times in and out of N.Y. to large audiences of delighted children. The group is directed by **Fred Berk, Bonnie Bird, Dorothy Kraus, Bernice Mendelsohn, Beatrice Rainer** and **Lucy Venable.** . . . **Teresita Osta,** who tours with her pianist brother, has been signed with Walden, Inc. for next season . . . **Priyagopal,** now under the management of David Mark, is rehearsing a new company for a '54-'55 tour.

BALLROOM WINNERS . . .

Winners of the New York City Novice Dance Championships (Arcadia Ballroom, June 6) were **Cecil Smith** and **Betty Walsh** (1st), **Nick Companaro** and **Nettie Copabianco** (2nd), and **Frank Celli** and **Rose Avon** (3rd). Contest which required proficiency in Rumba, Waltz, Foxtrot, and Tango, was judged by a committee of distinguished ballroom teachers headed by DANCE Magazine's **Albert Butler,** who also served as Master of Ceremonies. Committee members were Armando Aguglia, John Barclay, Don Begenau, Maya Boleyn, Josephine Butler, Don Byrnes, Rodolfo D'Avalos, Mildred Duryea, Fred Frobose, Harold Halliday, Elsa Heilich, Dorothie Howell, Fred LeQuorne, John Lucchese, Patrick Mastrolia, Franklyn Oakley, Dorothea Duryea Ohl, Thomas E. Parson, John Phillips, Marie Phillips, Ralph Pinzo, William Plachta, Helen Wicks Reid, Thomas E. Riley, James J. Smith, Alice Swanson, Augustus J. Weber, Virginia M. Wheeler, James Whitton and Doris Weber Zea.

FILMS . . .

At the insistence of Gene Kelly, **Michael Kidd** has signed to appear as an actor in MGM's musical, "It's Always Fair Weather" . . . **Liliane Montevecchi,** who went to Hollywood with Ballets de Paris for "Glass Slipper," has been signed to dance and act the role of a Gypsy in love with Stewart Granger in "Moonfleet" . . . . More of the eternally young **Ruth St. Denis;** this time a series of film shorts by Warren Cheney for TV and motion picture presentation.

India's first million dollar motion picture, called "Chandra," will be distributed in the U.S. in the fall by Hoffberg Productions. The climax of "Chandra" is an exciting "Drum Dance" employing 200 dancers and starring **Raj Kumari.**

FROM CANADA . . .

The fire which recently destroyed all of the **Royal Winnipeg Ballet's** possessions, has forced the company to cancel its fall Columbia Concerts tour . . . A new trio **(Willy Blok Hanson, Charlotte De Neve, Don Gillies)** performed with the Toronto Prom Symphony in July . . . This fall: **José Limón** to Toronto for a TV appearance on "Scope". Heino Heiden rehearsing a 30 minute TV production of "Petrouchka," scheduled for Canada's CBFT (Montreal) Aug. 22. Ballet will star Heiden, **Irene Apine,** and **Jury Gottshalks** . . . The Montreal Modern Dance Company of **Yone Kvietys** and **Biroute Nagys** performed in Sudbury, Ontario at the Folk Festival.

DANCE COMIC BOOK . . .

Jimmy Selva's comic book, **"The Story of Ballet",** is a lively "diamond in the rough." Beneath what might be termed the usual crudely drawn comic book exterior lies an excellently prepared condensation of ballet's historic development. Easy to read and follow, it highlights the "Ballet Comique de la Reine" in 1581, the debut of Marie Camargo in 1728, and so on, all very blithely and as accurately as one could hope to find in the most academic of tomes.

NEWS NOTES . . .

Margaret H'Doubler, who entered the U. of Wisconsin as a freshman coed in 1906 and stayed on to teach and build up the school's dance department as a major educational project, retired at the end of this academic year, leaving **Louise Kloepper** in charge of the Dance Dep't. With Miss H'Doubler at the helm, the U. of W. brought new order in dance education, particularly in the training of dance teachers capable of teaching on a creative level.

Jean Erdman joins the faculty of Bard College as Asst. Prof. of Dance, dividing her time between the campus and her N. Y. studio after her return from the U. of Colo. . . . The Silvermine Guild Dance Dept., usually headed by **Lucas Hoving,** has 8 guest teachers while he instructs at Conn. Coll. this summer. They are **Mary Anthony, Charles Weidman, Sybilla Fort, Rod Alexander & Bambi Linn, Alwin Nikolais, Daniel Nagrin,** and **Jean Erdman,** all in addition to regular classes by **Katherine Litz** . . . Works by **Harriette Ann Grey, John Begg,** and **Peggy Lawler** are scheduled for presentation at the Perry-Mansfield Theatre Festival, which ends on Aug. 28, Steamboat Springs, Colo. 6th Annual Square Dance Festival will be held there Aug. 14 . . . 16 demonstrations on the theme of "Art and Education" were presented by **Matti Hain** at the Contemporary Dance Arts Studio, N.Y.C. through July 31.

SCHOOLS AND RECITALS . . .

Director Ruth Pryor of the Ballet Russe Academy of Cleveland announces that **Alex Martin,** ex-member of Sadler's Wells and choreographer for Mercury Theatre Ballet Workshop, joins the faculty after teaching at the summer session of Natl. Ballet Guild of Canada . . . After spring recitals on the theme of "Grecian Myths," in Roseland and Chicago, several students of **Gladys Hight** joined the summer ballet at the U. of Utah . . . The Cornish School Dance Div. has awarded a summer scholarship to **Bill Guske,** student of **Jane Larkin,** Spokane, Wash. . . . **Jeannine Durham,** student of the **Emmamae Horn** Studio in Houston, recipient of that school's summer scholarship, is studying at the Ballet Russe de M.C. School in N. Y.

The full-length "Sleeping Beauty" (Petipa choreography) was presented by the **Lillian Cushing** School in Denver this spring, to a very enthusiastic press. **Nancee Heimbecher** danced Princess Aurora, **Robert Jones** the Prince . . . Spring recitals included those of the **LaDelle Stevens** School, Houston . . . **Viola Miller's** School of Dance, Dushore, Penn . . . The **Persing** Studio in York, Penn., which presented "Dance Department Store" . . . Students of **Lillafrances Viles** Studio of Dance Education, who appeared in "Petit Carnival" . . . A performance of the **Vicky Parker** School at Bay Pines Veteran's Hospital in St. Petersburg, Fla. . . . and a program of Mexican dances presented by the students of Cincinnati's **Virginia Garrett** . . . From across the seas we hear of three Lisbon recitals by the ballet pupils of **Margarida de Abreau;** the Dalcroze students of **Sosso Doukas-Schau;** and a presentation by the pupils of **Ruth Aswin Heller.**

In California: Performances by pupils of **Serge Temoff,** of **Frances Hatch Park,** and of the **Peters-Wright** School close the spring season in San Francisco . . . **Beata Sorell,** now teaching in Fresno, Madera and Hanford, presented the "Valley Children's Ballet Theatre" this spring . . . **Tamara Lepko,** formerly dance director of the Geller Theatre, staged the "Bantam Brevities" for the **Isabel Buckley** School at the Wilshire-Ebell Theatre . . . Students of the **Eris Hannis** Studio in Chico appeared in a benefit for the Crippled Children's Fund.

(continued on page 69)

DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1954, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada, 1 year $5.00, two years $9.00; Pan-American, 1 year $6.00, two years $11.00; other foreign, 1 year $6.00, two years $11.00. Single Copies at 50 cents. Four weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

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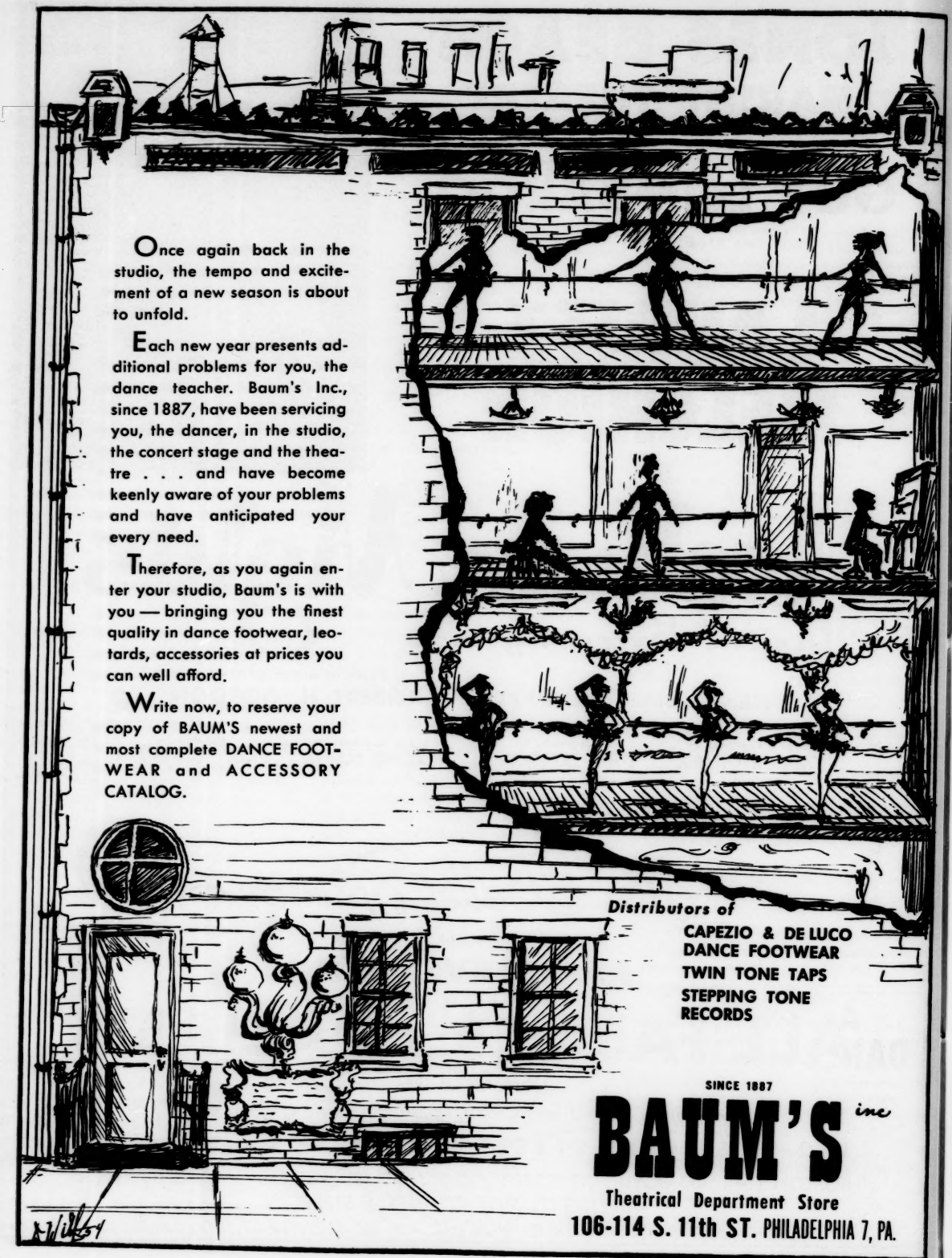

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BOOKS IN REVIEW

The Diaghilev Ballet, 1909-29
By S. L. Grigoriev
London, Constable and Company. 289 pages.

Reviewed by Francis Mason

This fine history of the great Diaghilev ballet organization, is written by the one man who knew it best—Serge Grigoriev, regisseur to Serge Diaghilev's company from the time it left Russia to the time of the impresario's death twenty years later. This month, as we observe the twenty-fifth anniversary of Diaghilev's death and the death of his Ballets Russes, seems to be an appropriate time to take note of Grigoriev's record of that company's achievement.

Statistically—and this book is rich in such matters—the Diaghilev ballet presented 68 ballets in its twenty years. The first was Fokine's *Pavillon d'Armide*, the last Balanchine's *Prodigal Son*. Grigoriev was regisseur for "Les Sylphides," "Carnaval," "Scheherazade," "Firebird," and all but a few of the others; that is, he rehearsed them after the choreographers (Fokine, Nijinsky, Massine, Nijinska, Balanchine) had set them, he selected casts, he gave classes to the dancers; he was the man who stood between Diaghilev and his dancers. To have kept such a position for twenty years is a tribute to tactfulness, consideration and an awareness of the mission of the Russian ballet in the West. Now, many years later, Grigoriev still has these characteristics. They help to make his book the best account I have read of the Diaghilev company —or, indeed, of any other.

It has been the burden of previous histories

(*continued on page* 8)

This painting of Serge Diaghilev by Serov is the frotispiece of The Diaghilev Ballet, 1909-29, by S. L. Grigoriev.

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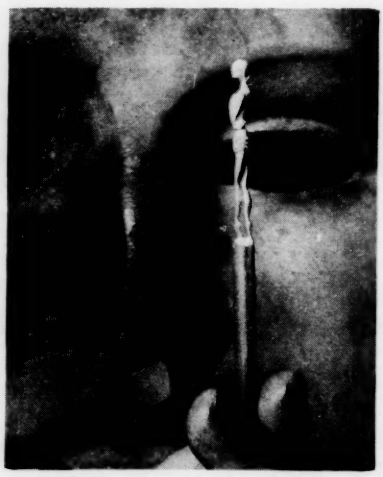
Books in Review

(*continued from page 7*)

of the Diaghilev Ballets Russes that the historians are so preoccupied with their own prejudices, or so intimate with the prejudices of others, that they could only write from an isolated point of view. Diaghilev, to these people, is alternately Devil or Angel, and his enterprise—the ballet company that governed the artistic life of a continent—has only occasional virtues. Then, too, there are the sentimentalists, people who celebrate Diaghilev's every act and record lovingly every word he uttered in the Green Room. Grigoriev does not indulge in such nonsense: he is a professional, Diaghilev is his boss, he takes things as they are. Not that he always likes them, not that he, too, doesn't have a prejudice or two. It is simply that not being an ambitious featured dancer, not being a choreographer, a designer or a musician, Grigoriev had no axe to grind, and he grinds none now.

Such tactfulness can make, of course, for dullness, and in this book there are times when one tires of reading between the lines: one wants to be told not *that* something took place and *when* and *where*, but *why*, too. But in general Grigoriev's quiet fair approach to his subjects—to Fokine's resignation, to the problem of Nijinsky for the company—is an extremely happy one. And, above all, this history, which records painstakingly the day-to-day problems of creating ballets and finding the money to produce them, creates the sense of a *real* world—a fabulous one, perhaps, where masterpieces were made—but not a dream world wherein the disenchanted balletomane of today may find sweet substitutes.

Bob M. Borowicz



This delicate carving was done by South American artist Enira Ramirez. With an ordinary razor blade he sculpted the ballet figure out of a lollipop stick (in Spanish, "chupete helado") which was 0.15 of an inch in diameter. The figure was photographed in front of a life-size mask for scale.

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Books in Review

Labanotation
by Ann Hutchinson

Illustrations by Doug Anderson. pp. 274. Publ. by New Directions, 1954. $3.50

Reviewed by Arthur Todd

It seems that every decade or so a monumental book arises in the field of dance. John Martin's "The Modern Dance", Isadora Duncan's "The Art of the Dance" and Agnes de Mille's autobiography "Dance To The Piper" were each major contributions to the field of dance literature. So, too, is Ann Hutchinson's "Labanotation".

Coming at a time when there is a heightened awareness internationally in dance notation, this definitive volume is bound to be of major importance to choreographers, dancers, teachers and students, as well as informed members of the dance public. Prepared by Ann Hutchinson, president of New York's Dance Notation Bureau, this book offers a complete and lucid step-by-step exposition of Laban's system for recording dance movement. In addition, there are more than 500 Doug Anderson line drawings that illustrate this text. (It was, incidentally, in the pages of DANCE Magazine that Labanotation and Mr. Anderson first met and collaborated.)

The first section of the book deals with the basic approaches of the method and other fundamentals such as the movements of the various parts of the body, their directions, durations and levels. The second part sets forth the subtleties, elaborations and refine-

(*continued on page* 10)

SCHEDULED FOR AUGUST

Jacob's Pillow Dance Festival
Lee, Mass.

(*eve. at* 9:00 *p.m.; mat. at* 4:00 *p.m.*)

August 4 (eve.) Celtic Ballet; Pearl Lang & Co; Hadassah
August 5 (mat.) Same
August 6 (mat. & eve.) Same
August 7 (mat. & eve.) Same
August 11 (eve.) Celtic Ballet; Ram Gopal
August 12 (mat.) Same
August 13 (mat. & eve.) Same
August 14 (mat. & eve.) Same
August 20 (mat. & eve.) Negro Dance Theatre; Kurt & Grace Graff; Ram Gopal
August 21 (mat. & eve.) Same
August 27 (mat. & eve.) Yurek Lazowski; Pearl Lang & Co; Lotte Goslar
August 28 (mat. & eve.) Same
September 3 (mat. & eve.) Andre Eglevsky; Harriette Ann Grey & Co; American Mime Theatre
September 4 (mat. & eve.) Same

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Books in Review

(*continued from page* 9)

ments of movement. There is also an alphabet of basic symbols as well as a glossary of supplementary symbols. In addition to a brief history of dance notation, there is a foreward by Rudolf Laban and a preface by George Balanchine.

After reading this book, one is reminded of Doris Humphrey's statement after some of her works were notated: "Now these works are no longer legend — they are history." As the text states, "Today Labanotation is a system comparable to music notation in its universality, economy and accuracy." Now that the ways and means are at hand, as put forth in this volume, one can heartily agree with Balanchine's belief that notation "will soon be universally recognized as being as necessary to the dancer as musical notation is the musician."

Child of the Ballet
by Odette Joyeux

Translated by Arnold L. Haskell with eight facsimile etchings by Louis Legrand 1952. *Alan Wingate, London. Macmillan Company N. Y.* 1953.

Reviewed by Regina Woody

Here is a book whose objectivity is strangely moving for it is the story of a great institution, The Paris Opera, told with passionate sincerity by one of its own little "rats."

Walter E. Owen

Svetlana Beriosova, whose June debut as Princess Aurora in Sadler's Wells' "Sleeping Beauty" was hailed with enormous enthusiasm, will dance the role of a princess again in the company's new version of "The Firebird" — to be presented this month at the Edinburgh Festival as part of the Diaghilev Memorial.

Books in Review

Odette Joyeux, its author, is now a successful moving picture actress (she is appearing in *La Ronde* at the moment) she is a playwright as well, and this, her second book will surely add quite considerably to her literary reputation.

Not a success story, though success is well within the grasp of the fifteen year old dancer when the book ends, it is the rambling record of the everyday life of a very young dancer in a very old opera house. These imaginings are so revealing that one is brought up short by the awareness of its author, yet never does Miss Joyeux tell more than one is sure she felt at the moment of which she writes. There is a subtle blindness, a penetrating obscurity in her childlike lack of understanding which reads into the most ordinary impressions of people and places an exciting awareness of things not seen but dimly felt within the heart and mind.

Curious, insecure, uncertain, with no particular desire to become a great ballerina, Odette Joyeux still manages to convey the hard work, the unquestioning devotion, the threadbare ecstacy of all devoted dancers. From ten to fifteen years old, she lived and worked in the Opera House whose very presence loomed sinister and formidable to the very little girl she was, who feared its labyrinthine corridors even as she loved its glorious lighted stage. Great music, famous personalities, magnificent voices, glittering performances all were part and parcel of her life. As commonplace as hopscotch or jump rope, but so much more demanding, so much more glamorous that life outside the Opera paled into complete insignificance.

This is a book for the reader who wants to go "inside" a character and look out at the world through her eyes. It isn't a book about a child's reaction to the Opera Ballet, rather is it a book well within the child's own mind and spirit. It is a story told in simple, poignant prose which illumines the great tradition of Opera Ballet for all who care to read. It is a book which brings to life dusty, rose-colored memories of the great and the near great, through the clear-eyed gaze of a child. A child who wanted nothing at all for herself, but who, with the simplicity of innocence has reported what she saw with such complete honesty and such minute detail and painstaking sincerity that we have before us a memorable picture of a memorable institution which for many people is a way of life—and a great tradition.

Ballet lovers the world over owe Miss Joyeux a debt of gratitude for writing "Child of the Ballet." It is a book we shall jealously cherish over the years. The etchings of Mr. Louis Legrand, though of an earlier era, seem more an extension of the text brought to life by an understanding master of line who loves young dancers.

THE END

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Looking at Television

WITH ANN BARZEL

Needless to say, when we read a television columnist's dictum that NBC's new Saturday Night Review had too much dancing we tuned in with great delight. It is true that the show hires a number of excellent dancers—Betty Bruce, Hoctor and Byrd, Lou Willis, Jr., Peggy Ryan and Ray McDonald. But they make themselves useful as the opening chorus, as atmosphere, as bit players. There's an awful lot of fooling around before they get down to the business of dancing.

The opening show on June 12 had the troupe hoofing in a playground atmosphere. The sliding board which had done yoeman service in many NBC shows served again as taking off point for vivacious stepping. Hit of the show was "That Old Soft Shoe" danced and sung by Lou Willis, Ben Blue, Eddie Albert and Ray McDonald. Nostalgia lends itself to summertime's low-gear emotions.

On July 3 a dance highlight of this show was "Martha Hurry's Dance Party". Kathryn Murray got a gentle take-off, but the whole thing was rigged up as a chance for a "mystery dance". The latter danced in low-waisted frock and cloche hat by Peggy Ryan and jazzy partner, Ray McDonald, was the Ch-rl-s—n.

On July 10 master of ceremonies Eddie Albert leaned on the old calendar or seasons-of-the-year ruse to get the dancers in. Betty Bruce, a short-skirted witch, tapped astride a broomstick to typify fall and Halloween. Betty Byrd, in a short transparent raincoat, did a few brises volés (and good ones, too) as a memento of April breezes and showers. Winter and Christmas were pictured by pyjama-clad Peggy Ryan dancing with a huge rag-doll Santa, and the good old summertime had a couple of gobs (Hoctor and McDonald) doing their tap routine behind two simpering show girls in bathing suits. If this sounds diffuse and nonsequitor, that's it.

Lou Willis, a hoofer of the old school, did his best number of the month on July 10. To "Fascinating Rhythm" he tapped on tables, a huge drum, the floor. Betty Bruce, very much of the new school of machine-gun taps, did a high voltage routine to "Acapulco Polka."

The most rewarding dance material on the show was Ben Blue's skating pantomine. Hal Belfer is listed as choreographer for the Saturday Night Review. Unless he is responsible for the far-fetched frames (or frame-up) from which the dancers emerge to do their routines, we can't figure out where he comes in.

Summer television brings many standard music-hall acts with old-fashioned virtues that choreographers and dancers may well study. Comedians (not gagsters) bear watching for the universality of the comic gestures they know about. That most professional of performers, the acrobat, is a gold-mine of theatrical truths. The effectiveness of the act that astounds, the importance of polish, precision and economy of movement, are all in his art.

Toast of the Town (Sunday, CBS) had acrobatic dancers Darvas and Julia on June 20. Their routine included Julia's endless finger-turns and her 18 ft. jump from a platform into splits. It is a more attractive turn than the previous one seen, the one with the gadgety tricks on chairs.

Another acrobatic dancer on Toast of the Town was Eileen O'Dare, who did her aerial frontovers on board the naval training ship that housed the show on July 4. The same evening featured the terrific Step Brothers in their highly syncopated tap work which reaches its climax in a passage accompanied only by shouts, squeals and the staccato of metal taps.

On June 20 Ed Sullivan's show included a friendly dance contest between Hal LeRoy and Peg Leg Bates. Of course each topped the other's taps until they finished with cascades of tricky rhythm. A draw, naturally.

Bravery in the face of a handicap may be part of the one-legged dancer's appeal, but a lad on Ted Mack's Amateur Hour (Sat., NBC) showed unusual imagination. Freddy Hallette, a World War II veteran, made interesting dance material out of his one leg and the crutches which became airplane wings, propellers and any number of movement adjuncts in a clearly and cleverly descriptive dance.

There are not many regular television dance groups this summer. Dania Krupska is choreographer for a group on NBC's Sunday Comedy Hour. Toast of the Town's Toastettes had some weeks off but they worked extra hard on June 20 in dances by John Wray.

The Arthur Murray Party is back for a summer stay on NBC, Tuesday evenings. The June 15 show included a repeat of Kathryn Murray's version of "Frankie and Johnny" with Peter Gladke. The mystery dance on that date (the waltz) was elaborated by having several teams dancing it in different styles. Phyllis Gehrig and Don Weismuller and Suzanne and Dusty McCaffery were attractive while proving that anything passes as a waltz as long as the orchestra keeps playing in three-quarter time. Peter Gladke seems permanently and most usefully attached to the Arthur Murray show.

One frequently hears observations on how much television is doing for the dance and how much dancing there is on TV. The sad truth is that the dance is the most neglected of the performing arts in the medium that promised it the most.

Television has many music shows—serious, classical, bebop. Chorus, orchestras, singers, pianists have their own shows. There are hundreds of dramatic shows—comedies, tragedies, problem plays, Shakespeare and soap-operas. Outside the performing arts there is a nod to belles lettres in poetry reading, book reviews, philosophic panels. Beyond the sphere of the arts there are cooking shows, gardening programs; you can learn how to take care of your house, fix a chair, invest your money and twist coat hangers into objets d'art. There are travel shows, animal shows, breakfast clubs, news panels, guessing games, reducing exercises. But in the whole United States of America there is not even one regular show that is entirely devoted to the art of the dance as an independent creative art. *THE END*

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VOLUME XXVIII NO. 8 AUG., 1954
The World's Largest, Liveliest Dance Publication
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dance
MAGAZINE

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on the cover . . .
The sensitive photograph of teacher and student by Jay Maisel shows Maggie Newman correcting little Helen Heineman. Miss Newman, a physical education major and graduate of the University of Alabama, has studied at The School of American Ballet and with Katherine Dunham, and has been seen several times in New York during the past season in Louis Johnson and Shirley Broughton works.

coming . . .

Portfolio . . .
An outstanding collection of excellent and unusual photographs will make the September issue a true collector's item.

Ballet in Japan . . .
It's only in recent years that the art of ballet has taken root in the Orient. Stewart Bronfeld makes order out of the developing scene, while photographs never before seen in the U. S. reveal Japan's leading ballet dancers.

The Dance Audience . . .
"Laugh, my dear? Well!—" And you certainly will when you see this set of reactions to a dance performance.

Brigadoon . . .
Hollywood's coming up with another musical choreographed by Gene Kelly. Bob Willoughby's pictures were taken on the set.

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A continuation of Thalia Mara's important educational material . . . Lillian Moore's comments on Swedish Royal Ballet . . . Unpublished pictures of members of Diaghilev's Ballets Russes . . . Surprises and delights of the most interesting things going on in all kinds of dance.

A report of the company Paris did not see

SOVIET BALLET DANCERS IN

Sovfoto

Ulanova in "Romeo and Juliet"

N EAST BERLIN

BY HORST KOEGLER

apauri as the Tartar Khan in "Fountain of Bakhchisarai"

The preliminaries:

On Sunday, May 16, 1954, the Soviet company arrived in Berlin from France after arrangements to appear at the Paris Opera fell through. The following day a press conference was held in East Berlin and some vague statements about the programs to be performed were made. It was not until Tuesday that West Berlin was informed about the events to come (it is often easier for West Berliners to know what happens in Paris or New York than to learn of what takes place in the East Sector).

The moment I got the news I went to the East Sector. Who was to be in charge of the performances, what theatre, when was the premiere to be, how did one get press tickets? All questions were answered by a polite but definite shrug of the shoulders by the State Opera, by the Society for Cultural Relations with the U.S.S.R., by the Soviet Embassy, by the East Berlin Cultural Ministry, and who knows how many more persons and officers from whom I inquired.

For several days I went again, each time in vain. Finally, I learned that the performances were to be held at the Friedrichstadt Palast, a music hall with a seating capacity of 3000. I also was reliably informed that no press tickets would be available. Since all tickets were to be distributed by unions and party organizations, no ticket office would accept any advance bookings, especially since the date of the premiere was not yet fixed by Saturday the 22nd. The predictable answer to all questions concerning dates was "perhaps tomorrow." Gradually I became aware that I was dealing with the Russian temperament and resigned myself to it.

But when it was stated on Monday that the premiere was to be on Thursday, and that it would be a closed performance for state officials, I lost my patience and set out for tickets nevertheless. Tuesday morning: No tickets available. Wednesday morning: A friend informed me that some tickets had been sold at the box office of the theatre on Tuesday afternoon. I took a taxi: "sold out" was written above the two box offices. I remembered my resolution to be patient and tried again on Wednesday afternoon. I was successful. I got my ticket for the gala premiere—not a very good seat, but then, it cost only twenty-five cents.

Gala performance? The premiere, on Thursday, May 27, was attended by numerous state and party officials, including the president of the German Democratic Republic and the U.S.S.R. ambassador. Other than these officials, I was one of the few dressed in a dark suit. Many of the men were in shorts, without jackets, with turned-up shirt sleeves, and generally without ties. There were also many uniforms of Soviet and East German soldiers.

The applause was tremendous for everything. The opening ballet was the third act of *Romeo and Juliet*, and that received an ovation, which was intensified for the *divertissements* which followed. Most of the variations had to be repeated. The ovations reached a climax with rhythmical hand-clapping in the manner of political demonstrations. The public, the manner of dress, the enthusiasm was the same during all of the performances which followed. Two of them (June 5 and 6) were reserved for participants in the Communist German Youth Festival—then the whole audience was clad in blue uniforms.

There were three complete programs presented in East Berlin, each of them repeated four times. I managed somehow to see most of the performances, very often getting my ticket a minute before curtain time (from someone whose union or party colleagues were not interested in ballet). It was nerve-wracking, but I survived.

Each of the three programs consisted of a number of *divertissements*, plus one act of a Soviet ballet. The second program had two ballet acts. The last evening, June 14, was again a gala and consisted only of *divertissements*.

Music was provided by the Dresden State Orchestra, conducted by J. F. Fayer and P. E. Feldt. No set designer was designated in the program, but A. D. Merkoulova and A. W. Seyenowa were listed as costume designers. Lighting was by A. Kondratyev. The regisseur was N. W. Ivantzov, and K. Sergeyev was artistic director. A fairly literal translation of the title of the company as presented in the program would be "The Ballet Soloists of the Grand Academic Theatres of Moscow and Leningrad."

The Ballets:

Romeo and Juliet (Third Act): The masterful score by Prokofiev, one of the best ballet scores of our time, was contrasted with an uninspired setting by P. Williams that seemed to be a conception of the Italian Renaissance as seen through the eyes of late nineteenth-century painters. Leonid Lavrovsky was listed as choreographer, these credits the same as those in the 1940 Leningrad premiere.

The scenario of the third act follows Shakespeare closely. Romeo and Juliet part in the morning light. Paris is introduced by Juliet's parents, but she rejects his proposal and hurries to the cell of Friar Lawrence where she gets the fateful drug. At home, again, she apparently agrees to accept Paris, only to swallow the drug the moment she is left alone. The wedding guests arrive and believe her dead. An intermediary scene shows Romeo in

Mantua, where he receives the news of Juliet's death. An elaborate funeral procession follows. After all have left, Romeo enters, lifts the unconscious Juliet and performs a very short, deeply moving and utterly tasteful dance with her in his arms. He sets her on the bed again, takes his fatal drug and dies. Juliet awakens and stabs herself with Romeo's dagger. In the finale, the hostile families are reconciled over the dead bodies of their children.

Labrovsky's choreography seems to be principally designed for the face and hands. He over-burdens his dancers so heavily with mime effects that very often they seem to be performing for the early days of the silent screen. There is hardly one real ballet *enchaînement*. All movement serves only to delineate the story. Even Ulanova is handicapped by such a contra-balletic approach. Her two partners, J. Shdanov (Romeo) and A. Lapauri (Paris), in no way perfectly trained classical dancers, are kept extremely busy lifting and carrying her around the stage. Naturally their arms are much better developed than their rather sluggish legs. They seem constantly to be running to the footlights and stretching their arms in pleading gestures to the audience. However, these three had some dance steps to perform, but the other principals, Juliet's parents, the Nurse, and Friar Lawrence, particularly, act as though they were participating in a dumb-show. The one *corps de ballet* scene, the arrival of the wedding guests, is so poorly and unimaginatively designed that not a single grouping or spatial articulation is memorable.

To my mind, the whole act is a disgraceful jumble of mime, recklessly imposed upon ballet. It is neither the Shakespeare play nor a ballet in its own right.

Laurencia (Second Act): Based on Lope de Vega's tragedy "Fuente Ovejuna," this ballet has a very obvious and, in any case, non-characteristic-of-Spain score by A. Krein. The scenery and costumes, which contribute little, are by S. Virsaladze, the designer of the first Leningrad production in 1939. The choreography is by W. Chabukiani, who also participated in the Leningrad premiere.

The second act begins with the girls of a Castilian village coming with their laundry to a river on the outskirts of a forest. A musician, Mengo, joins them. Some boys follow, and very soon wash-day is forgotten and all enjoy a jolly time, dancing about with Laurencia and her lover, Frandoso. Eventually most return home, but Laurencia stays on. She encounters the local Comendador, whom she had previously rejected. He forces himself on her, but Frandoso returns and wards him off. The Comendador broods on revenge; instead of Laurencia, he seizes Hazinta, one of her companions and delivers her to his soldiers. Mengo tries, unsuccessfully, to help her. At last, returned to their friends, Laurencia and Frandoso tell the sad story of violence to the whole village. An impressive oath of revenge concludes the scene.

Chabukiani's choreography, although not as poor as Lavrovsky's is a rather tame affair. He makes little use of stylized Spanish steps and where he tries, he shows an extremely out-moded concept of Spanish dance. The whole ballet is as unrealistic as one can imagine. It conveys no Spanish atmosphere and it certainly does not evoke the late fifteenth century in which it is supposed to be set. Classical dance scenes, alternated with agitated gesticulation. Like Lavrovsky, Chabukiani has a predilection for having his female dancers held high by their partners in a variety of lengthy lifts (a characteristic apparently common to all contemporary Soviet choreographers). While not very resourceful in his choreography, Chabukiani does have a certain musicality, which he uses well where the score provides him with shaped material.

Bregvadze and Kekisheva as they appeared in "Laurencia".

The dancing throughout this ballet revealed a high, although not exceptional standard. Laurencia was danced with a light and swift loftiness by Natalie Dudinskaya. This came as a complete surprise after her extremely hard

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"Lucifer, King of the Underworld," leads troupe in ferocity and athletic prowess.

Bolivia's Dancing Devils

LUIS RAMIRO BELTRAN

PHOTOGRAPHS BY ALFREDO LINARES

It is the Saturday before Ash Wednesday in the mining town of Oruro, Bolivia. Momus has reached the wasteland, and these are festive days in the little city of the winds. Old and young pour into the main avenue and crowd together on the sidewalk, eagerly awaiting the maskers. Just as every year for more than a century, a curious group of boisterous dancers is the center of attraction: the *Diablada,* or troupe of devils, who burst upon the carnival scene in a blaze of color and spectacular choreography.

The children who line the route emit howls of terror as a "bear" and a "condor" clear the way. The procession is headed by two masqueraders more luxuriously costumed than the others, representing Satan and Lucifer. Alternating with them in the lead are "St. Michael the Archangel" and the "China Supay," the only feminine figure in the group. Behind them, hundreds of dancers decked out in ferocious devil costumes stretch back over fifteen blocks or more. Leaping, shouting, and pirouetting, they slowly snake their way along in a stunning pattern of perfectly synchronized movement.

The parade ends in the little plaza of the Socavón and gives way to a ceremony that is the culmination of two or three months of exhausting rehearsals. To the rhythm of "devils' marches" played by a band hired especially for the occasion, the demoniacal masqueraders tirelessly execute intricate group figures, while from time to time one of the dancers contributes a graceful solo turn.

When the dance has finally ended, the troupe acts out an allegorical play in Spanish depicting the *Diablada's* mystic and mythological theme. At the angry command of the Archangel Michael, the devils slink in: Lucifer, Satan, seven figures representing the cardinal sins (Pride, Avarice, Lust, Anger, Gluttony, Envy, and Sloth) and the China Supay, the devil's wife, who plays the role of carnal temptation. Frightened by the angelic invocation, they denounce their own evil-doing and are finally condemned by the Archangel to "return to the depths of Avernus and stay away from the human flock."

The Bolivian writer Rafael Ulises Pelaez describes the pageant in detail. "The basis of the production is none other than the Biblical passage narrating the rebellion of the devils in the successive stages of the eternal struggle between good and evil. Essentially moral, the work presents a religious theme within the vernacular culture of our people. . . . The passage begins with a dialogue between two powerful angels, one (Michael) representing harmony and the other (Lucifer) symbolizing discontent and bitterness. The conversation and dispute take place on the very border of Avernus. . . At the Archangel Michael's call, the celestial legions arrive

Oruro dancers, pictured at La Paz folklore festival, display massed vigor, grace, and precision in traditional ritual.

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and the first battle takes place, with victory going to the devils. They invade the earth to exterminate Christianity, and war breaks out again before the eyes of the mortals, fearful onlookers at this struggle of giants. The one who decides the result in favor of the angels is the Virgin of the Mine (*Virgen del Socavón*), Patroness of miners. In the end, the devils are defeated and must suffer the ignominy of confessing their sins. . . ."

After the performance, the dancers contritely enter the chapel of the Virgin of the Mine, where, on bended knee, they take off their suffocating masks to intone a mournful hymn and recite a prayer in Quechua, in which they ask their Patroness for the grace of pardon and the mercy of her protection.

It is very doubtful that the showy costume of the Oruro devils, with its gaudy colors and shiny ornaments, represents the Indian idea of the devil ("Supay"), or stems from native sources. On the contrary, in the opinion of most students of Bolivian folklore, almost all its elements, except for the semi-Incaic short skirt and certain other small details, have Spanish roots. The costume always features the heavy, gruesome mask modeled in plaster over a special fabric, with a toad or snake on top; huge glass eyes; triangular looking-glass teeth; a horsehair wig; and pointed, vibrating ears. Tied around the neck, a large silk shawl embroidered with dragons or other figures enhances the elegance of the dancer, who also has a jeweled, fringed breastplate. Over his white shirt and tights he wears a dark, broad sash trimmed with coins, and from it hang the four flaps of the native skirt, embroidered in gold and silver thread and loaded with precious stones. Special boots equipped with spurs complete the elaborate outfit, which costs the equivalent of about $110 U.S. In addition, Satan and Lucifer sport expensive cloaks of scarlet plush, a serpent twisted around one arm, and a trident. The working-class Oruro district known as "La Rancheria" is particularly famed for the excellence of the costumes and masks made there.

Wing-flapping "condor" clears the way for a Diablada, troupe of devil dancers from Oruro, Andean mining center.

Traditionally, the *Diablada* was performed only by Indians, most of them mine workers to whom the annual dance was a kind of rite in honor of the Virgin of the Mine. To win favors or indulgences, they vowed to dance three years in succession. Not long after 1925, groups of mestizo slaughterhouse workers adopted the custom. Finally, around 1940, young men of the middle class also joined the dancers' ranks. Now, after various feuds and rivalries, there are at least four *Diabladas* in Oruro, but all maintain the same general characteristics.

An interesting feature of the fiesta itself is the fact that all the expenses involved during the whole week of carnival, except for the cost of the costumes, are paid by one person, who may easily spend more than a million bolivianos on food, entertainment, and liquor for the troupe. The "celebrator," as he is called, is generally a rich mestizo, who derives two-fold benefits — religious and social — from this unbounded squandering; the number of blessings presumably varies in direct proportion to the amount of money spent, while the more splendid and generous the fiesta, the greater the respect and prestige enjoyed by the sponsor in his own circle.

The origin of the *Diablada* is lost in the obscurity of time and legend. We know for certain, however, that it began in the colonial period, almost immediately following the Conquest, although undoubtedly in a rudimentary form that has since been modified. In fact, through the years the *Diablada* has probably undergone an almost complete transformation.

One of the best-known versions of its origin tells how two Spaniards, failing to extract the secret of the location of a mine from an Indian, took advantage of their victim's superstitious nature and terrified him into disclosing his secret by appearing disguised "as the devil himself." Other accounts place the origin of the dance in the mine, the dwelling place of the devil Tíu, the King of Darkness, to whom men had to pay homage in order to evade his spells. According to that version, the Indians finally sought the protection of divine power through the Virgin of the Mines. There is, of course, no concrete or documented evidence to settle the question. But whatever its origin — in tradition and legend, religion and myth, or art and superstition — the *Diablada* of Oruro is undoubtedly one of the most beautiful and vigorous manifestations of the folklore of the Americas. *THE END*

Stanley Donen and "Seven Brides for Seven Brothers" represent a welcome trend

From Dance to Film Director

BY ARTHUR KNIGHT

Call it a trend, a phenomenon or what you will, the fact that Hollywood today is playing host to more fine ncers than ever. For several years it has no longer been ficient for a chorus boy to jog acceptably or a chorine rely to hold a decorative pose. The top flight choreog- hers now being called to Hollywood are demanding ch more of their dancers, and, at least on occasion they e the opportunity to use them decently. Although dance uences have been a regular feature of films since the dition of sound, within the past few years the *kind* of ncing has altered drastically. Increasingly, dance is

rles Walters, Gene Kelly and Stanley Donen, MGM film directors with dance backgrounds

ng integrated into the musical film as part of the story ner than as a gratuitous embellishment to a threadbare kstage romance.

Hollywood's methods being often "practical", it often es two steps backward to one step forward towards stic achievement, so that progress has not been alto- ner in a direct line. Too often, even in recent years, e we seen the elaborate production numbers, com- ely isolated from the rest of the films, where peri- tic cameras are wont to soar over swarms of chorus in decorative floral groupings at one moment, then divertingly between their legs at the next.

nd yet the influence of the dance-minded successes of ire and Kelly have not been in vain, even though reographers like Jack Cole and Eugene Loring, who contributed enormously to film dance and dancers, still struggle for the obviously necessary cooperation between director and choreographer. It is therefore with particular pleasure that we note a new type coming forward in the studio—the dance director turned film director. True, only a few have as yet become established names in the field—Gene Kelly, Charles Walters and Stanley Donen—but they seem to presage a whole new trend.

As the dance assumes a more prominent and integral position in the development of a story, it is increasingly important that the director have some knowledge of what his dances can accomplish. No small part of the charm of *Lili* was Charles Walters' ability to bring the film to a climax in an imaginative and whimsical ballet sequence. Unquestionably, the story and dance elements flowed so smoothly together because Walters, assisted by Dorothy Jarnac, directed both.

In 1948 Walters choreographed the dances for *Summer Holiday,* and with Robert Alton as choreographer, directed *Easter Parade.* Since then he has directed a number of films, other choreographers providing dances, and each has been an outstanding success. After one, *The Barkleys of Broadway*, far from the best, Fred Astaire was given a special Academy Award for "raising the standard of musical films." (The Award was given over fifteen years after Astaire did the first of his world-famous films with Ginger Rogers—*Flying Down To Rio.* It was a particularly important event because the Academy has not *yet* found reason to give a yearly award for the best dancing or dance direction—a reflection of the general attitude prevalent in the film industry toward the importance of dancing and dancers.)

In 1951 a film which may be considered one of the prototypes of the dance-integrated film won an Academy Award as the best production of the year. That was *An American in Paris*, directed by the second of our dance-trained directors, Gene Kelly.

Kelly's successes are well known. Not as familiar is the fact that he ran his own dancing school in his home town, Pittsburgh, before he came to Broadway and climbed through three shows to the starring role in the original production of *Pal Joey.* Not long after, he was enticed to Hollywood where being a dancer, choreographer and film-director have kept him busy; where his interest in filmed

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theatre dance has kept him growing creatively, and where at least two of his films pointed to the new path of lyric films. These were *On the Town* and *Singin' in the Rain.* For both, Kelly had the assistance of Stanley Donen.

Donen, even more than the others, represents the dancer who has grown up with films. After a few chorus jobs in New York—*Pal Joey, Best Foot Forward* and a solo spot in *Beat the Band*—Donen entrained for Hollywood. He was then 18. After working as a chorus boy again in the film version of *Best Foot Forward*, he began a series of jobs as assistant dance director to such men as Jack Donohue, Charles Walters, Don Loper and Kelly. He was Kelly's assistant on *Cover Girl*, then advanced to his collaborator on the dances for the delightful *Anchors Aweigh*, a function he repeated on *Take Me Out to the Ball Game.* (He also received co-author credit for that one.)

By this time Kelly had advanced to the rank of director, and when next the two joined forces, in *On the Town*, it was as co-directors. The lively and imaginative dances they devised for that film have been increasingly apparent in Donen's more recent independent efforts. At 26 he was permitted to direct a picture on his own, guiding Fred Astaire and Jane Powell through the intricacies of *Royal Wedding.* He collaborated with Kelly once more in *Singin' in the Rain*, then proceeded on his own with a straight film, *Fearless Fagan*, and the strangely ignored, inventive little musical, *Give a Girl a Break*, co-starring Marge and Gower Champion. The musical numbers were staged by Donen and Champion. Shortly before his thirtieth birthday he completed his most successful film to date, *Seven Brides for Seven Brothers*, a musical that by its artful design and movement almost justifies the CinemaScope screen.

For the numerous dance sequences in the film, Donen had at his disposal the highly talented Michael Kidd, a veteran of ballet, theatre and film choreography. Theirs was an example of perfect collaboration in dance film making, and a useful illustration of the advantages of dance training to the director of musicals. As is customary, the dance sequences were plotted and rehearsed apart from the film itself. While they took shape under Kidd's direction, Donen was shooting the picture elsewhere in the studio; whenever possible, he broke away to observe and discuss Kidd's progress. With both the dances and the picture developing simultaneously, Donen could see clearly where and how the two would join together. "There was never a clash," Donen said recently in Hollywood. "From time to time I would make a suggestion, dictated either by plot necessity or camera movement, and Kidd always found a way to incorporate it into the pattern of his dances."

"Seven Brides," based on Stephen Vincent Benet's short story *The Sobbin' Women*, translates into vigorous, humorous Americana the classical *Rape of the Sabine Women.* The seven brothers, early Oregon settlers who bear a resemblance to Paul Webb's cartoon version of mountain boys, set out to court the pretty girls from a neighboring town. Impatient with the customary time-consuming courting procedure, they steal into town and carry the girls away by force. Out of Benet's whimsical tale, Donen and Kidd have constructed a bright and energetic musical—aided by Gene de Paul's tuneful score, Johnny Mercer's nimble lyrics, stars Howard Keel and Jane Powell, and a fine dance troupe that includes Tommy Rall, Jacques d'Amboise, Marc Platt, Russ Tamblyn and Matt Mattox.

Perhaps the most distinctive feature of "Seven Brides," is the fact that every one of its songs and dances is actually what would be known in the theatre as a "book number," a number that moves the story along rather than appearing as an interruption to it. Still something of a novelty on the stage, it is an even greater rarity in the movies, where concern for "exploitation values" generally dictates the style. Certainly, the *Lament* ("I'm a Lonesome Polecat"), although not wholly successful, is a radical departure for films. In a stylized sequence the brothers explain in song, while carrying out their farm chores, the need each feels for a bride of his own. Spread out over a snow-covered CinemaScope mountainside, the action is plotted in perfect synchronization with the music—the swing of an axe, the thrust of a saw, the lift of a shovel coming precisely on beat, the eye guided smoothly from one figure to the next by these movements. Although the *Lament* could hardly be described as a dance, it strongly conveys a satisfying sense of choreographed movement. The same kind of stylization returns in the *June Bride* number, sung by Virginia Gibson and five girls, providing a transition from mid-winter to spring through a series of brief chromos that mark the passing months.

For his best dancing, Michael Kidd has devised a high-spirited variation on the rural square dance, filled with angular movement, strong accents and ingeniously shifting groupings. In it is another instance of dance developing the story. The brothers have come to a barn-raising to choose their brides. They court and win them, in a series of vividly danced challenges. Donen explained that his big problem was to avoid a climax to the dance that would make the subsequent plot action, the fight between the brothers and the town boys, appear too pallid. "Kidd and I worked at it," he said, "and finally decided to rearrange the dance, putting the climax in the middle. It was unorthodox, but once that was done, everything else fell right into place."

Planning such a number for camera required close coordination. The dance line had to be interrupted several times, first to introduce the brothers, shy and restrained in their colorful new shirts, then once they join the dance there had to be visible evidence of the acts of provocation on the part of the town boys that lead into the melee of the next sequence. On the screen the dance develops as a dance, but it draws its main impact from the humor of the situation prepared in the plot, consciously carried through by the director and choreographer.

Donen indicated that the CinemaScope camera itself created a number of problems in a dance film. Even with seven brides and seven brothers to work with, filling the out-sized screen still proved difficult. "You must design as if for a fresco, not a canvas," he stated, pointing to the *Lament* sequence as one instance where the spatial tensions between the figures helped hold the composition

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Jane Powell and her husband's six brothers in the "Goin' Courtin' Polka" from MGM's current release, "Seven Brides for Seven Brothers." L. to r.: Marc Platt, Jacques d'Amboise, Matt Mattox, Jane Powell, Tommy Rall, Russ Tamblyn, Jeff Richards.

HOW TO ENJOY BALLET

BY GEORGE BALANCHINE

THIS IS THE SIXTH OF THE CHAPTERS WE BRING YOU FROM "BALANCHINE'S COMPLETE STORIES OF THE GREAT BALLETS" BY GEORGE BALANCHINE. COPYRIGHT, 1954 BY DOUBLEDAY & CO., INC., EDITED BY FRANCIS MASON.

It is strange that many people think ballet is a difficult thing to enjoy. Ballet isn't any harder to enjoy than a novel, a play, or a poem—it's as simple to like as a baseball game.

Yet imagine a person who goes to a baseball game for the first time. He hasn't played the game, he doesn't know the rules, and he gets confused trying to watch everything at once. He feels out of place and annoyed because he isn't sure why everyone else is so excited.

If he had played baseball himself, he wouldn't have this problem. But he doesn't have to play to enjoy. Once he knows what it's all about, once he understands why the players run and slide and leap and catch as they do, he begins to appreciate the game. He becomes familiar with its elements, he enjoys it. The same thing is true of ballet.

Dancing is very popular here in America. Most of us learn to dance when we are young. And I don't mean ballet dancing. We hear music just about everywhere we go; we have a response to its rhythm and melody and want to express this response in a natural way, so we begin to dance. Ballet dancing is an entirely different thing from ballroom dancing, the dancing most familiar to us, though that, too, requires skill. Ballet also began in the ballroom, in the courts of Italy and France, but over the years it has been elevated to the stage and has become an art. This art is based on something natural to us, response to music, but it expresses this response in a specific, formalized way. Over the past four hundred years, dancers and ballet masters have built up a grammar of movement, a synthesis of what is anatomically possible and pleasing. This is the basic vocabulary of the dancer and the people who make ballets. They have to learn it like a language, from the elementary forms and words. The choreographer chooses certain elements he wants from ballet's extensive vocabulary, makes some new ones, and arranges all these in a new pattern to a meter he derives from music. But we don't have to understand this language in detail to enjoy ballet, any more than we have to know about the pigments of the painter or the complex meters of the poet.

Ballet takes our natural impulse to move, to make signs, to make ourselves as attractive and graceful as possible, and turns it into something new, something entirely different. Perhaps what we see the first time we go to the ballet we don't like at all. Dancers in strange costumes do nothing but move to a piece of music we're unfamiliar with; people who represent characters in an ancient Greek myth, for example, dance a story we don't remember much about; or characters in a modern story-ballet behave quite differently from the people next door. We come away saying that ballet's unnatural.

This is exactly true: ballet is unnatural, it has nothing to do with our daily lives in an immediate sense. What ballet does is to take movements we're all familiar with—running and jumping, turning and balancing, lifting and holding—and mold attitudes that underlie these actions into a spectacle that entertains. The melodies we hear in music are very different from the natural noises we hear in the everyday world: the slamming of doors, running brooks, the sound of wind in the trees. Melody is artificial, it is made by man. Ballet is artificial in this same sense: its roots are in everyday life, but it is created by artists. What ballet takes from life it transforms.

Broadway at Times Square, for example, is certainly a kind of spectacle, but it doesn't always entertain. It depends on how good we are at seeing. A talented choreographer can see superbly: he can watch this same scene and, by showing us special patterns of movement and behavior, entertain us with a character ballet, make us laugh or make us sad. He makes order out of what seems to us crowded and chaotic, makes what is fleeting and transitory permanently interesting.

The choreographer can do this in a number of ways: in ballets with stories, in ballets that aim to create a certain mood, or simply in dance ballets, where the music provides the plot the dancers move to. I think it's important to understand these distinctions.

Story ballets are entirely different from the stories we read in books: or they should be. In a story depicted on the ballet stage, we *see* what happens, it can't be explained. The plot is simple, the characters easily identifiable, and what happens to them is luminously clear.

What I've called "mood" ballets don't necessarily tell any kind of story; usually, as in *Cotillon* and *La Valse*, they are ballets in which an outside force, like destiny, seems to control the movement of the dancers.

In dance ballets there is no story, no outside force, only the music. The choreographer works with the music he has chosen much as the poet works with his meters. Most ballets, indeed, are like dramatic or lyric poems: they are created in relation to music and sometimes set within a fable or story. In ballet, the clumsy becomes graceful, the hesitant, inarticulate thought is expressed in direct, eloquent gesture, and nothing appears impossible: love can triumph over everything. In many great ballets, love does.

If you say that all this is fantasy, all imagination, you are right. Some people try to persuade us that poetry and painting and music and dancing are like what we see and do every day. In order to convince us that art is interesting, they tell us that the rumble of drums and the loud crash of cymbals in a piece of music represents destiny, for example, or that a certain portrait painter has depicted a girl's coloring just as it was in real life.

These people, well intentioned as they often are, actually put a stumbling block in our path. They make art easy in the wrong way. If we're told a great deal about a moment of history represented in a painting, for instance, and learn the background of the historical event, our appreciation is severely limited. Our appreciation is intellectual, based on some-

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Herbert Jerome Flatow

the story of Louise Van Gothem

Immortalized in Sculpture

BY PIERRE MICHAUT

Louise Van Gothem, third from left, on an 1899 postcard of the Paris Opera corps de ballet.

Everyone knows her — the little bronze "rat" of the Paris Opera. With her well stretched legs, her high arched back, and her feet turned out, she is one of Edgar Degas' purest representations of the dancers of his time — more pure than his many ballet sketches and paintings in which there was usually a tendency toward sarcastic foreshortening and a paradoxical weighting of the posture.

Through the years this bronze statuette, a bit more than three feet high, has come to symbolize all budding dancers. In fact, the child who posed for it lived to see herself immortalized by the likeness rather than by her own life as a dancer.

The nine-year-old model was Louise-Joséphine Van Gothem, and she lived until fairly recently — January 15, 1945. Many of today's dancers in France knew her even after she had retired from her post at the Opera and became a private teacher. And some, like Leo Staats who was her partner at the Opera for seven years, also remember her as an excellent dancer conscientiously devoted to her art.

Since the Opera does not keep a detailed account of its artists (and Louise lived before the era of social security), a certain amount of research has been necessary to piece together her life story. Louise was born on July 18, 1870. Many years later, near the end of her life, she related to one of her neighbors how urgent had been her calling to be a dancer — and how at the age of five she had posed in front of mirrors. Her mother, a woman of extremely modest circumstances, did not oppose the child's ambition. And so Louise entered the Paris Opera Ballet School.

In the office of Albert Aveline in the Dance Administration Section there is a cupboard containing the notebooks of Mérante, a choreographer of the day. In these books the ballet master pencilled the cast of characters for each ballet. Louise Van Gothem was first mentioned in 1880. She was ten years old. But it wasn't until three years later that she was assigned to her first small role. For several more years she remained in the anonymity of the lower ranks.

During this period she lived with her mother in a suburb of Paris, beyond Neuilly, across the Seine from the Opera, and along the slopes of Mont Valerien. Each morning she set out alone and returned the same way, late at night, after the performance, usually having lunched and dined in the simplest fashion on fare consisting principally of bread. Since gas had not yet been

installed beyond the outskirts of Paris (and electricity was still a long way off), the little girl carried a lantern as she returned home, probably half frightened and half exhausted from the long trip which prolonged in the night shadows the visions and enchantment of the performance she had just left.

Her name appeared on a poster for the first time on December 31, 1888 in "Romeo". She was the last one on the list. She had just been made a *petit sujet*. Mlles Mauri and Vasquez were the stars that evening. Two days later, on January 2, 1889, Louise appeared in the "Faust" divertissement — still the last on the list.

Teaching class in her studio on the Rue Cardinal Mercier.

After this she performed in "La Korrigane," the Tyrolian Ballet from "William Tell," and "Coppelia." On January 14, 1891, she danced the role of Venus in the "Ascanio" divertissement of Saint-Saens, choreographed by Hansen. Finally in 1900, Louise made the top of the list for "La Korrigane" and "Faust". For "Samson" her name was printed in large letters.

About this time she starred in a dramatic offstage "performance". The anarchist, Ravachol, bombed the house of the public prosecutor on the Avenue de Clichy. The explosion destroyed the stairway. Louise, who was living there with her mother, had to be evacuated along with the other tenants. But a fireman's ladder was too slow for her, with a performance at the Opera near at hand. And so she was let down in a laundry basket at the end of a rope. The incident, which took place on Sunday,

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March 27, 1892, was commemorated in a drawing in "l'Illustration." The picture can still be seen, neatly framed, in the shop of a Paris pharmacist at the corner of Clichy and Liége Streets.

The years went by, and Louise Van Gothem patiently pursued her career. In 1905 she appeared in "La Maladetta." With Mlle Lobstein she played one of the two downstage Tyrolians in "William Tell." At one time or another she appeared in the entire repertoire of ballets and opera divertissements. The one that was dearest to her was the "Freischutz" divertissement arranged to the music of "Invitation to the Waltz" and danced by four hussars and four young girls. At the age of twenty-seven she became a *grand sujet* and alternated with Mlle Natasha Trouhanova in the roles of Day and Night in "Samson."

At that time, MM. Messager and Broussan took over the direction of the Opera. Their arrival was marked by a general dismissal for the entire troupe followed by individual re-engagements. On January 1, 1908 we find Louise Van Gothem removed from the stage and assigned to teaching at the Opera Ballet School.

She ultimately taught the second quadrille and then the first. Some of her pupils, like Suzanne Lorcia and Paulette Dynalix (now important dancers in their own right) have kept the memory of an excellent teacher with a style that was precise, serious, stripped of the affectations and coyness rampant in her period. She maintained the carriage of a dancer from another day — large, strong, holding her waist high and with her cheeks highly colored. This old-fashioned appearance was always a source of interest to her pupils.

She gave her lessons, carrying her eye-glasses and singing the tune of the piano accompaniment (thereby obscuring the beat). She was extremely sweet to her pupils, only forbidding them to wear ribbons in their hair. M. Terrasse, the pianist, (who worked as a drummer in a Montmartre cabaret at night) had the habit of falling asleep at the piano. Mlle Van Gothem was always careful not to waken him. Instead, to the tune of some obsolete little song, she sang appropriate instructions like "Come now, little Guillot, point your foot well."

At the time of her twenty-fifth anniversary at the Opera, her pupils took up a collection to give her a remembrance. She wanted a radio. There was still enough money left to get a bronze plaque engraved in her honor. M. Jacques Rouche, the Director at that time, presented it to her solemnly.

Retirement for Louise Van Gothem came in 1933. She had never had any interest other than the ballet. In her day an adequate formal education was not required of a dancer, and she did not read or write very well. To avoid boredom and loneliness she continued to give private lessons in a basement studio at 11 Rue du Cardinal Mercier, in the section of Clichy where Rosita Mauri had preceded her and Laetitia Couat followed her. She lived nearby in an unpretentious apartment where she had accumulated thousands of mementos of theatre life — photographs and prints and the Sèvres and Saxony porcelains that artists were accustomed to receiving after benefits and special soirées. She also had some paintings by the artist Quignon, whose son, a film set designer, has regained the major portion. And she had a Degas painting of the wings of the Opera.

Occasionally she took a little vacation in a spot near l'Isle Adam. Toward the end, her life was saddened by illness and loneliness. The War and the Occupation — it was the third war she had lived through — were painful for this old lady, one of whose eyes had failed and whose legs, after an accident, were very unstable.

Her mother had died at the Opera one day when she had come to watch her daughter in class. Louise herself passed away at the age of seventy-five. Fifty years of her life had been devoted to the service of the Opera. Yet the Opera was not informed of her funeral, and the only representatives to appear on the snowy day of her burial were M. Aveline and Mlles Carmen Sarazotti, Nelly Schwartz, and Marie-Louise Guiraud.

As for the statuette, it has had a longer and more sunny career. When Degas first exhibited the work in 1881, it was not in the bronze version that we know. Instead, it was made of wax. Degas had her dressed quite realistically in satin shoes and a white tarlatan skirt. Over a white fabric bodice he ran a coating of molten wax. This model can still be seen in the Louvre in Paris.

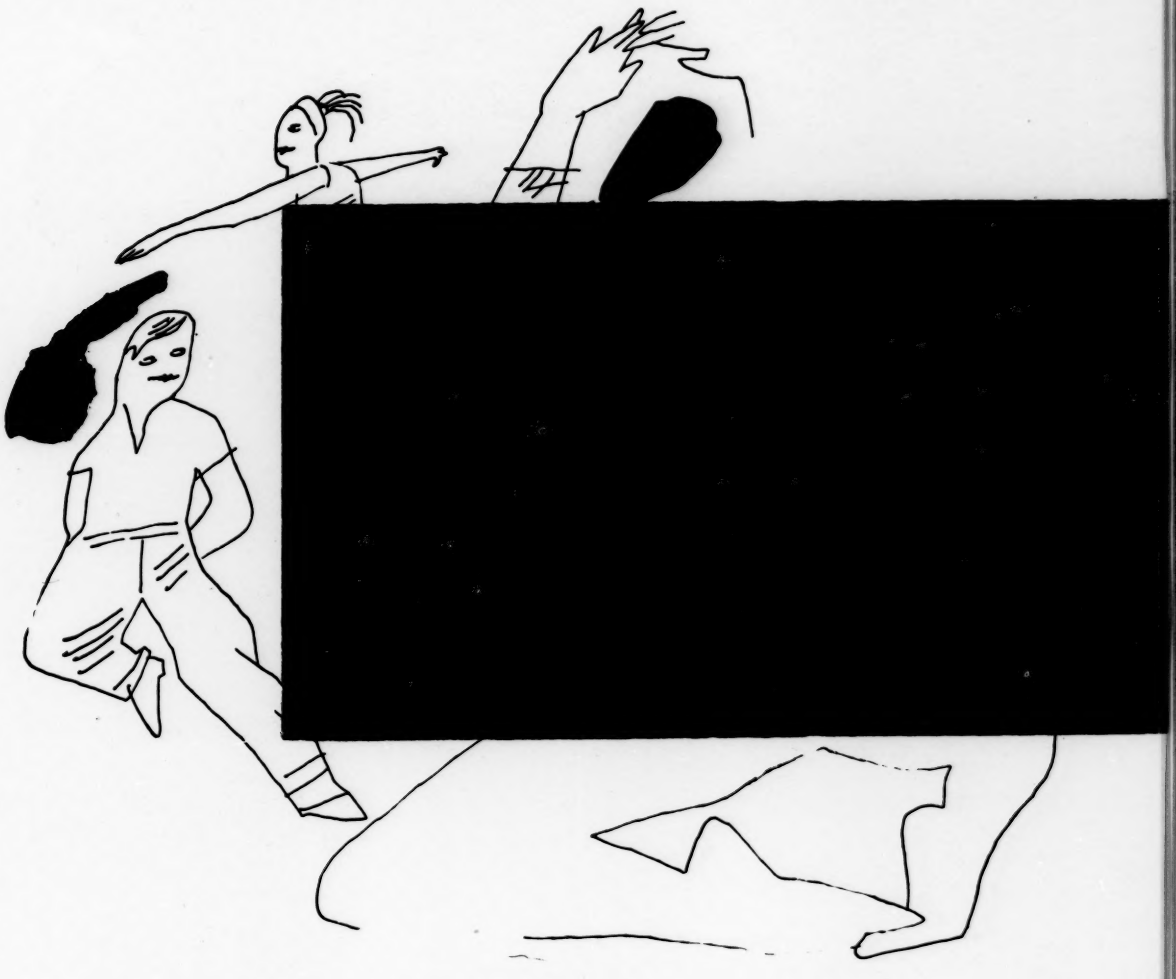
It was not until 1921, a few years after Degas' death, that the statue was cast in bronze. Most of the bronze models (there were several — one is at the Metropolitan Museum in New York) were dressed by Degas' sister. The copy standing in the Louvre, however, wears a skirt made for her by Jeanne Schwartz, a dancer at the Opera. Jeanne used a remnant from the skirt of her little niece, Solange Schwartz, who has since become a "danseuse étoile."

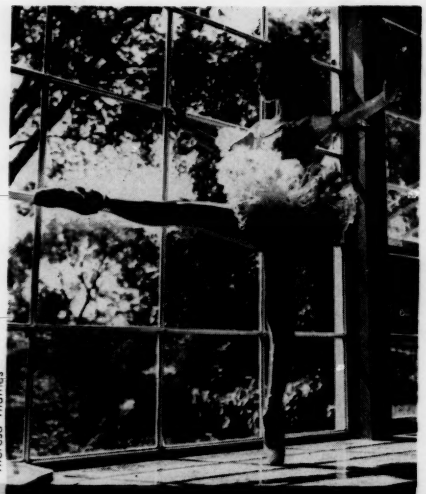
And so the little "rat," Louise-Joséphine Van Gothem, who died all but forgotten, stands forever in fourth position, with her head looking hopefully up, and her hands clasped girlishly behind the strangely realistic tarlatan tutu.

THE END

Everywhere, from the most remote hamlet to the largest city, young people enthusiastically devote thmselves to the dance

A Gallery of Student Dancers





Theresa Thames

Ken Bel

Theresa Thames

Top: Nancy Munsien, 11, is a winter student of Alicia Langford, Boston, and studies summers with Natasha Boskovic at the Beaupre Camp, Lenox, Mass. Center—left: 7 year old Christilot Hanson, daughter of Willy Blok Hanson, who is currently teaching and performing in Toronto, was recently seen in the the Canadian Dance Festival. Below: Young Johnny Hill is also studying with his mother, who is Camille Long Hill, instructor at the Emmamae Horn Studio, Houston, Texas.

Right: 3 year olds Michael Briggs and Micki Woods participate in a Swedish children's polka at the Ebsen School, Pacific Palisades, Calif. "Clap your hands, knees, your partner's hands . . ."

Photos by Theresa Thames, Gene Edmonds, J. H. McGovern, Jay Maisel, Don Nelson, B. Sladon, De Witt Keith, Jr., Eric Sanford, Ewell Jennings.

Top row, left to right: Pupils of the Helen Butleroff School, N.Y.C., as they appeared in a recent performance; Fun and instruction in a class conducted by Elizabeth Barndollar, Manchester, N.H.; Joan van Orden, Rosa Hopper, Doris Breckenridge and Alfredo Millat of the Edith James-Alexandra Danilova Dance Theatre, Dallas, Texas, as they appeared in Anton Dolin's version of Pas de Quatre; Betty Ageloff of the Fara Lynn School, Jackson Heights, N.Y. improvising during a creative dance class; Jo Colonna, Frederick Combs and Kay Sharp, who danced leading roles in a presentation of Swan Lake excerpts and Dance of the Hours by the Emilie Bearden School, Warick, Va.

Middle row, left to right: Sheila Peters and Sylvester Campbell of the Jones-Haywood School, Washington, D.C. perform a pas de deux from Sleeping Beauty; Ronnie Schwinn partners Donna Hale and Karen Ljunggren in a performance by the Lera Rae Studio, Dayton, Ohio; Vivyette Loving is the happy young lady in the foreground of the pre-ballet class of the Nathalie Branitzka School, N.Y.C.; Sister M. Consolata de Notre Dame conducts a tap class for the physical education class at the Notre Dame Academy, Omaha; the story of Aladdin's magic lamp was this year's inspiration for the performance of dance students of Mrs. Nina Oldfield at the West Virginia School for the Deaf.

Bottom row, left to right: Norma Hornady, Marjory Morris, and their instructor at the Gene Galle Studio, Amarillo, Texas; the ballet concert of the Olga Ziceva School, San Mateo, Calif. included a pas de six with Sally Wolfe, Clyde Queen, Sandra Roveta, David Hardie, Phil Falcone, and Russell Sage; three members of the Tatiana Semenova School, Baton Rouge, La., rehearse for a performance of the "American Youth Ballet;" Paula Goodman and Johnny Kulkukundus in a folk dance class conducted by the Fred Astaire Studios, N.Y., at the Westchester Country Club.

THEORY AND PRACTICE

a special August section for teachers and students

articles on: THE PEABODY

MODERN AND/OR BALLET ?

A SERIOUS APPROACH TO TAP DANCING

BASIC BARRE EXERCISES: THE PLIÉ

THE PEABODY

BY ALBERT AND JOSEPHINE BUTLER

Peabody is a dancer's dance. It is a fast, traveling dance that demands agility, experience — and a lot of space. Born after the First World War, the *Peabody* enjoyed a tremendous popularity for many years. It is still a favorite wherever conditions permit.

Perhaps because of the success of the recent series of novice dance competitions in *Foxtrot, Waltz, Rumba* and *Tango,* culminating in the exciting All-Around Championships, many requests were made for a Peabody Contest. That there had been no recognized *Peabody* competition for some fifteen years made the special event held in the spacious Arcadia Ballroom on June 24th a noteworthy occasion (see p. 4 for more about the Arcadia competitions).

To get a true picture of *Peabody* steps and style and the place it holds in the scheme of modern social dancing, it is helpful to review the circumstances of the amazing rage for the revolutionary style of ballroom dancing that started about 1910 and reached its peak in the twenties. Fostered by a stylized form of popular, singable music called Ragtime, traditional dances were temporarily forgotten and new dance styles evolved more adapted to the informality of the day and the gaiety of the new musical format. These first efforts were swaying, lurching movements, and typified by such names as the *Turkey-Trot, Bunny Hug* and *Grizzly Bear.*

Out of the confusion, form displayed itself first in the *One-Step* and then in the *Foxtrot,* which was a combination of the *One-Step* and the now obsolete *Two-Step.* The *One-Step* was in 2/4 time, played about 52 m p m (measures per minute); the *Foxtrot* in 4/4 time, with accented first and third beats, played about 46 m p m. In the *One -Step* an evenly timed Walk-rhythm was maintained throughout the various step patterns. The *Foxtrot,* with its slower tempo, combined this Walk-rhythm with the faster Quick-Quick-Slow rythm of the Old *Two-Step.*

The Peabody . . "with its whirlwind action, its deft footwork . . couples racing around the ballroom as if propelled by motor force."

photographed in action by Jay Maisel

Against the stability of *One-Step* and *Fox-Trot*, experiments were constantly being made. All sorts of musical and dance rhythms were invented. Dances came and went overnight. One variation that emerged and endured was the *Peabody*, named for a Police Captain popular in New York dance circles. Its sleek, whirlwind style was a challenge and couples raced around the ballrooms as if propelled by a motor force. It may be well to recall that in those earlier days there were far more large public ballrooms than are available today, and for many years all of these large dance floors were well patronized. Literally everybody — from every social stratum — was interested in the new dances. Contests were numerous and frequent — and so great was the interest in ballroom dancing that there were small ballroom dance publications which dealt exclusively with news of contests and the personalities involved.

As the *One-Step* became standardized its tameness became apparent and the more adept "foot-steppers" of the day looked about for new worlds to conquer. Faster *One-Step* tempos were demanded and to the snappy timing of 64 m p m and to the tunes of such Ragtime favorites as *Twelfth Street Rag* and *Chicago*, the *Peabody* evolved.

In typical *Peabody*, ball of foot action predominates — the dancers giving the impression of running rather than of walking. The partnership position is opened-up more than in *Foxtrot* or *Waltz*, permitting extensive use of both Left and Right turns with constant interchange of Outside Left and Right positions. Typical also, in addition to the steps described here, are series of "Quicks" done in criss-cross or grapewine style moving Sideward on Line of Direction. Also with the same "Quick" timing are Left and Right Paddle turns, in which a flick of the outside foot on the "AND" count aids in the revolving movement.

With its whirlwind action, its deft, flashing single and double time footwork, it is small wonder that *Peabody* is unsurpassed in entertainment value as a competition dance.

BALLET AND/OR MODERN? WHAT TO STUDY?

BY SELMA JEANNE COHEN

Many a student chooses to study either ballet or modern dance, even knowing that today's choreographers often draw freely from both techniques. Somehow he feels that a command of one technique will give him the necessary co-ordination and control to tackle the other if the need should arise.

But this is a fallacy. Dancers with a limited knowledge can perform only a limited part of contemporary vocabulary correctly. The pure specialist — no matter how good he may be within his restricted sphere — is no match for the dancer who can handle the full movement scope used in contemporary choreography.

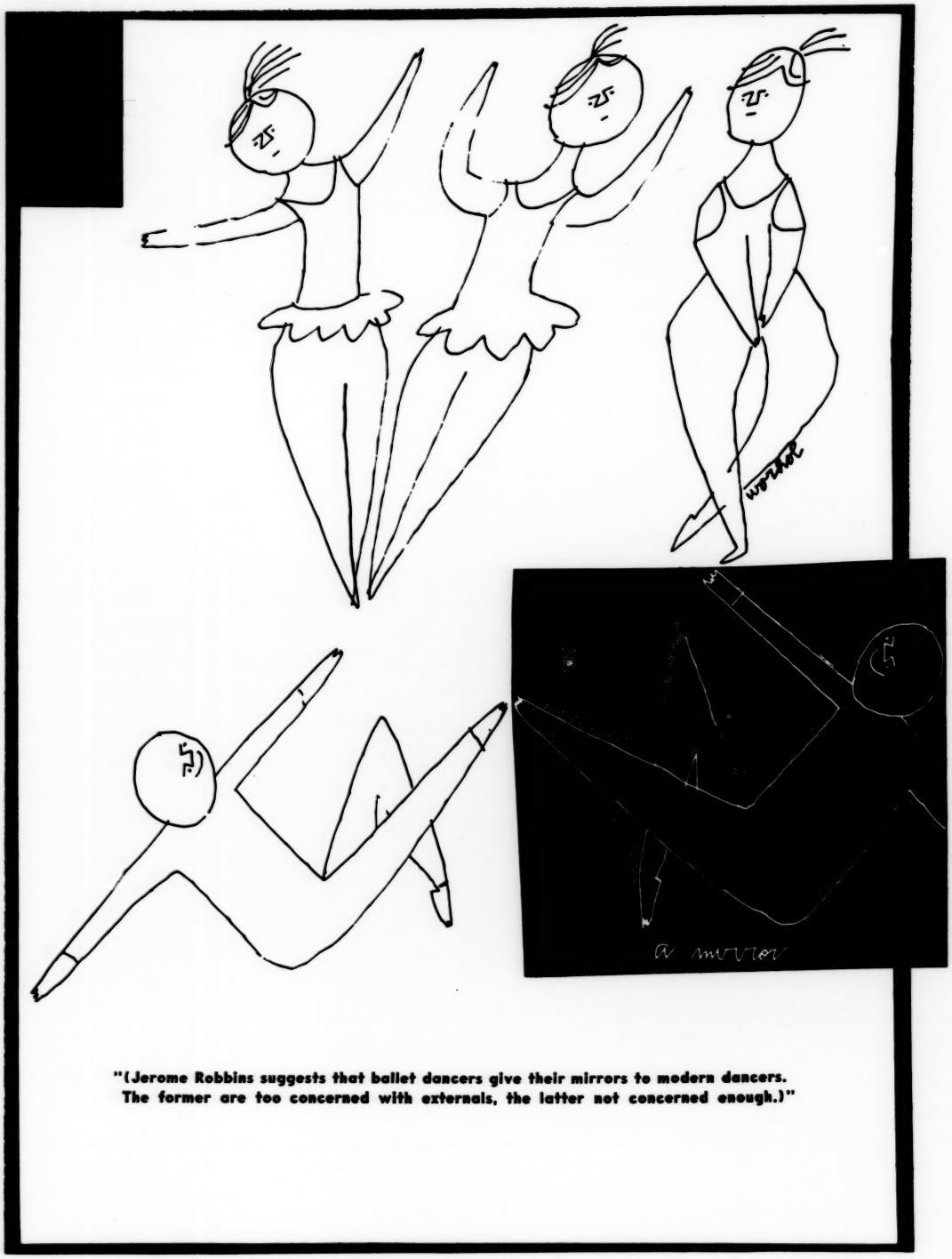
The average, accomplished dancer can do many modern or ballet movements at sight, but in each case the result is likely to be only superficial imitation. The doing of a movement is not just a matter of accomplishing the action: it is the performing of that action in the right manner.

It is the concept of attack and emphasis that especially distinguishes one technique from another. To grasp merely the rhythm and spatial design of movements is not enough. The dancer must know its meaning as well as its technique.

The most readily recognized traits of ballet *technique* are speed and precision in foot-work, concern with line, and lightness in aerial movements — all accomplished with an appearance of facility. The body must be so disciplined that the legs may move freely without disturbing the line of the torso. Turn-out, flexible insteps, a soft plie, taut knees are developed through assiduous barrework. The concentration is on turn-out and verticality; on strict attention to body placement. Until all of this is achieved, the true balletic performance is impossible.

And what distinguishes the essence of *modern dance technique?* Range in dynamics, breadth of movement, and a feeling for the weight of the body in relation to gravity (in Hanya Holm's well-chosen terms for the latter: space-awareness and earthiness).

The modern dance class sensitizes the body to an awareness of its special qualities and prepares the muscles to effect them. Floor stretches, exercises in tension and relaxation, and studies in swings and falls are some of the



"(Jerome Robbins suggests that ballet dancers give their mirrors to modern dancers. The former are too concerned with externals, the latter not concerned enough.)"

techniques used. Often the movements are similar, but a swing executed ballet-style, with arms placed into position, is altogether different from a modern swing which follows through from a movement impulse.

The qualities inherent in these two different techniques are the result of differing mental and emotional attitudes toward movement. Too many dancers do not realize that movement is an expressive language. To communicate properly, we must know what we want to say: If, when speaking, we use words we do not fully understand, we are likely to misuse them. As Miss Holm states it: "The dancer must have more than the power to execute a movement, he must also have the idea behind it. A purely balletic mind, even more than tight thigh muscles, inhibits the execution of a back fall; a modern dance feeling even more than weak muscles, prevents the turning of a pirouette."

Just what is the difference between the balletic *attitude* and the modern? We know that classic ballet is founded on five admittedly unnatural positions of the feet. They were contrived for practical and aesthetic reasons: A firmer stance, higher extensions, elegance and, in many positions, a more pleasing visual line. In addition, the ballet dancer feels his power in lightness, an escape from the ground, and he enhances this impression by his seeming effortlessness.

The modern dancer takes another point of view. Where the ballet dancer delights in the conquest of natural laws, the modern dancer finds interest in the laws themselves. To him, the *natural* rather than the *ideal* is important. He strives for balance in positions lacking both in turnout and verticality, or he gives in to the force of gravity, falling and invisibly seeking to re-establish equilibrium. He inhabits not merely the air, but the floor, exploiting all the levels on which a body can move. He wants the effort to show, finding more beauty in the humanity of the movement than its design.

Modern dance stresses motivation, the internal feeling which incites movement. Consequently, it has explored a whole new range of torso activity where the body moves within and about itself, rather than extending out into space. Ballet, on the other hand, emphasizes the linear destination of the movement. (Jerome Robbins suggests that ballet dancers give their mirrors to modern dancers. The former, he feels, are too concerned with externals; the latter not concerned enough.)

While ballet concentrates on a set vocabulary, modern dance plays freely over the free range of body mobility. The ballet dancer learns an objective, impersonal discipline; the modern student is expected to use technique as a stimulus to further movement experimentation. Where ballet concentrates, modern dance explores.

These differing points of view, and emphases can enrich the performing ability of a dancer, but there are many who hesitate to extend their range, fearing, unnecessarily, to affect hard earned physical skills or cautiously nurtured style. Properly taught and carefully supervised, no mode of intelligent dance training will physically contradict another. It is no longer at all unusual to hear of ballet dancers studying modern dance, or vice versa. But the ballet dancer must know where to apply the dynamics learned in the ballet class; the modern dancer must judge when balletic lightness is required — and when not. Granting this capacity for appropriation, extended knowledge can be beneficial.

From the schools that have recently devised curricula embracing both forms, some valuable lessons can be learned. At the High School of Performing Arts and at Juilliard, pupils are required to learn both techniques, although they major in one. (At Juilliard, Jose Limon, who teaches modern dance, studies ballet with Margaret Craske and Anthony Tudor; Mattlyn Gavers teaches ballet and studies modern with Jose Limon. They feel dancers need both.)

One of the first discoveries made by the student who tries new technique is the heightening of her understanding of the familiar idiom. Balletic hip placement is felt most emphatically by the dancer who knows how a modern extension feels with the hip out. A *glissade* — *grand jete* is similar to, but not identical with run — run — leap. The rhythmic accents differ and the whole form is changed. This can be sensed only by doing.

Lucas Hoving, a member of the Limon Company and an excellent teacher, makes a still broader point. As we should not limit ourselves as people, he feels, so we should not limit ourselves as dancers. Dance-study, says he, is a part of the whole process of self-realization. Our aim in learning dance is to find a language which works for us. To discover it may take some seeking; and we may never find it if we close our minds to the possibilities of an untried medium.

Many of our foremost choreographers, including Graham, Robbins, and Tudor know this. For jobs in film, television, and theatre work today, both techniques are essential. Outstanding among new concert works are those that defy classification as ballet or modern. Youthful choreographer Robert Joffrey (who teaches ballet at Performing Arts and performs with May O'Donnell's modern dance company) says he does not think of ballet or modern, but of movement. He, and others like him, conceive of dance as a rich but single language, capable of expressing all shades of feeling. They look for performers to give them dancing in which the style of the work itself must come through. And this can happen when we have not just dancers with a technique label on them, but well-trained, good dancers. *THE END*

a famed performer makes some suggestions

A SERIOUS APPROACH TO TAP DANCING

PHOTOS BY WALTER STRATE *BY PAUL DRAPER*

It is my opinion that tap dancing is as important and rich a field of expression as any dance form that exists. It is not, and should not, be considered solely as a means of creating sound effects, but rather as a combination of sound and movement that can communicate all those inner and outer truths which it is the privilege of any dancer to discover.

To become a good tap dancer is very difficult and it takes a great deal of time. There is a general misconception that a tap dancer is ready to enter show business and earn a living (or attempt to) after a few months, or maybe a year or two of study. Actually this kind of student has probably learned nothing more than a few routines. They are very often of a truly horrendous sort, bearing no relationship to the music, the dancer or the dance. The steps are learned parrot-fashion and any deviation from them is practically impossible. Arms and body are tentatively waved about, either to maintain a precarious balance or what is thought to be "*joie de vivre.*" Sometimes the steps learned are really quite difficult. If only the same expenditure of energy had been devoted to developing the muscles necessary to do a good extension, for example, the chances of eventually becoming a fine dancer would be much greater.

In order to be able to make use of tap dancing as a valid creative medium, extensive dance training is necessary, plus a great capacity to concentrate and to work by oneself

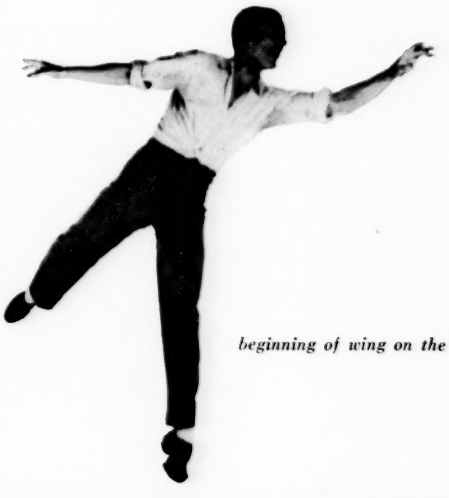
For those who are interested, and who have followed me thus far, I have made a list of what I consider to be the minimum requirements for a professional tap dancer. They are:

1. Study of ballet (and some modern) technique to the extent that the dancer has the strength, control, and co-ordination to perform pirouettes, simple beats, jumps, and clean linear extensions in all planes.

2. Adequate training in foot-work to enable control and speed of feet comparble to that which a pianist has in his fingers. Examples: Shuffle, ball (and a one) on one foot with the other foot off the floor; an uninterrupted trill of nerve-taps with one foot while doing wings with the other; stand on one leg, begin a pull-back, immediately after the first sound do a shuffle with the same foot. This produces three sounds while in the air. Finish ball, heel, making five taps in all. (I am not indicating that these steps are to be used in a dance, although they might

wing completed, dande de jambe nearly so

wing with grand battement



(over)

beginning of wing on the left foot

be, but I do suggest them as exercises necessary to achieve control and speed.)

3. A thorough understanding of rythm and a clear comprehension of the difference between the tempo, the beat, and the melodic rhythm of any musical composition.

4. A sufficient understanding and respect for music to know how to choose the music you need without distorting it to make it fit the steps you happen to know. (I have even heard "Glow Worm" played in rhumba rhythm!)

5. If you aspire to become an important soloist it is also essential to acquire some choreographic knowledge, at least to an extent that enables you to select appropriate and effective subjects, music, and dance patterns.

6. A consuming love of dancing and a sure confidence in that love.

This last should be unnecessary to mention, but I point it out because so many tap dancers appear to be ashamed of themselves when they dance. They make coy gestures or give hints of suggestive disclosures that are just about to happen, but never do. Or they grimace in astonished amazement at their own steps. These behavior patterns are often described as "selling." In the majority of cases they are acquired mannerisms that serve to hide the insecurities that come from not knowing one's business.

There is no single school at which all of the six requirements I have mentioned can be learned. And finding enough time and money to study at a ballet school, a tap school and a music school to the necessary extent is practically impossible for anyone.

The answer is that a great deal must be done by the individual in the dull and dreary but rewarding solitude of a rehearsal hall. The slaps, shuffles, cramprolls, pull-backs and wings can be learned in class. The battements, beats, ronds de jambe, pirouettes, and beats also can be learned in class, as can a degree of musical understanding. But the perfecting and welding together of these into meaningful and fluent dance is a labor of love and time that no classroom can afford you. How much love? Only you can tell. How much time? From my own experience I would say *at least one thousand hours a year* for a grown dancer. How many years? All the years you dance. How much time to become a competent dancer? From ten to fifteen years of training, beginning no younger than eight years old with two or three lessons a week and gradually reaching a lesson a day or two lessons a day until such a schedule as the one outlined above is reached. Sounds tough? It is. I personally do considerably more.

For a specific example of some combinations of tap steps with movement, let us take the tap step known as the wing. A student can learn to do a wing before having strength to do a good battement. As a result, however, the wing will look awkward and often grotesque. But the student proudly states that he can do wings. Even when he is more experienced he will commit the same grotesque actions, having even exaggerated them with repetition. Had he been trained to do a good battement to start with, he would not only be capable of a good wing, but also of many of its variations.

At the risk of boring those who are familiar with it, I shall describe a basic wing. It consists of standing on the ball of one foot (let us say the right foot), facing forward with the right foot placed at 12:00 o'clock; doing a slight plié on the supporting leg and brushing the right foot directly outward. The muscular origin of the movement is in the upper thigh. The ankle controls the outward movement of the foot. The initial brush makes a slight scraping sound and is counted as one. The right foot moves outward for approximately six to twelve inches, depending on the initial force and speed; at this point you are elevated from the floor just enough to be airborne. Half an inch or an inch is quite sufficient. The ankle should turn the toe of your foot to about 2 o'clock and now starts bringing it back with emphasis to its original position. As the foot returns, the toe brushes the floor with a distinct tap sound, counted as two, and the complete return of the foot to its starting point, landing on the ball, is the third count. Dropping onto the right heel with rhythmic control and sequence is the final movement and sound; it is counted as four. This step, naturally, may be done on either foot.

Most tap dancers can do this, but very few of them do anything with the other leg, the body, or the arms that bears even a remote relationship to any of the spatial, kinetic or flowing functions of the dance. The arms wave upwards in graceless aid to the admittedly unnatural leg and foot movement, while the body leans forward and to one side in an attempt to maintain a sense of balance and physical security. In other words *the movements have been dictated by the steps instead of by the dancer.* This is a pitiful limitation. A dancer can develop enough strength and control to do wings so easily that the free leg, the arms and the body can perform whatever the dance calls for. Here are some examples:

(*continued on page* 63)

Do's and Don'ts of Basic Ballet Exercises

BY THALIA MARA

PART ONE: THE PLIÉ

Nothing is more important to the dancer than to have a good plié. This exercise should be taught with the utmost care right from the very beginning so that it is mastered in its perfect form as early as possible. Faults of placement (See July issue of DANCE) in the plié will lead to faults in every other step and it is in this most elementary exercise of ballet that harm is often done to children's knees and feet by careless teaching. Practically every step in ballet employs the plié in some degree and it is an indispensable part of jumping, giving "ballon" or bounce to jumps and an appearance of lightness to all dancing. Elevation is impossible without a good plié and if the knees do not bend correctly in landing from a leap or jump the effect is both jerky and jarring to the spine. It is the first exercise to be done at the barre because it stretches and limbers the ligaments and muscles of the legs, making them resilient and responsive to movement, and it imparts elasticity to the knees. Professional dancers never attempt to practice or perform without the preliminary "warming up" exercises of demi- and grand pliés and the children must learn to do this too.

The beginner should never be allowed to attempt the grand plié until the demi-plié has been mastered according to the principles of correct placement and the preliminary strength has been imparted to the muscles of the back, and stomach, and legs. If these principles cannot be employed in executing the demi-plié, they will never be mastered in the grand plié and this can lead to harmful results. Executing the pliés according to proper principles causes the postural muscles of the back to work very strongly and lays a firm foundation for good posture in every child.

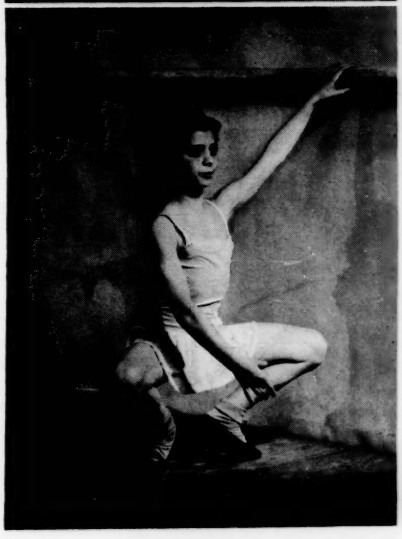
The timing of the plié in practice is vital. Movement must be continuous and should never stop at the lowest point but as soon as this point is reached the upward movement should commence. Otherwise the desired elasticity will never be acquired in the muscles and the knees will become "set". The aim of all ballet exercise is muscular control and this is gained through controlling movement, therefore the child should not be permitted to drop suddenly in descending or to snap up quickly in rising. Upon returning to the starting position the knees should be drawn up tightly until they are completely straight.

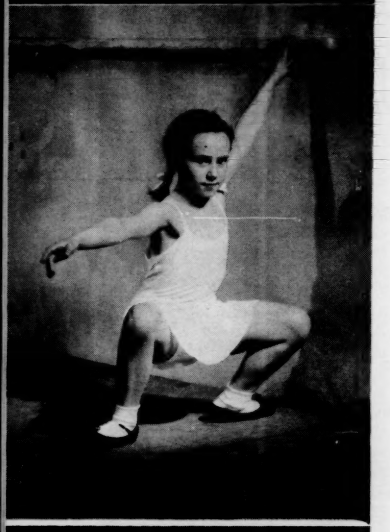
Plies In First Position

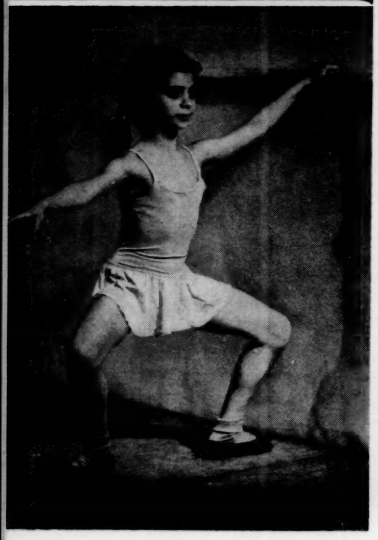
In the top picture Eva, the 8-year old beginner, is demonstrating the demi-plié in first position. She happens to have a good natural turn-out and it is no strain for her to open her feet so that they are almost at the 180° angle. This, however, is much more than the average child should be permitted to do — the majority should begin at about a 90° angle. Her spine is straight and her knees are in their correct position over the toes. She is holding the ground firmly with the big toe, little toe, and heel of both feet, with the weight distributed evenly between both feet. The pull of the muscles of the legs and feet against each other is causing the arches to lift and the muscles of the feet to work strongly. In most respects this is not a bad demi-plié for a beginner although she has permitted her head to drop slightly forward.

In the second picture we see what happens in the grand plié if the child has not mastered the principles of placement. The entire structure has collapsed and the plié has completely lost its value. Constant repetition of the exercise done in this way will result in knee strain and often in bunions. Instead of the lift out of the hips we have a sitting or squatting position with the muscles of the back and abdomen relaxed. The knees are dropped forward instead of pushing outward and the feet are rolled so that the big toe is taking all the weight of the body.

In the third picture Sonya, the 11 year old intermediate is demonstrating the correct form of grand plié in first position. Her spine is straight and she is well lifted out of her hips; her knees are firmly pushed outward over her toes and her feet are properly aligned to the legs with the heel also properly aligned to the forefoot; the heels are slightly raised and all the toes take the weight of the body evenly.







Plies in Second Position *(left)*

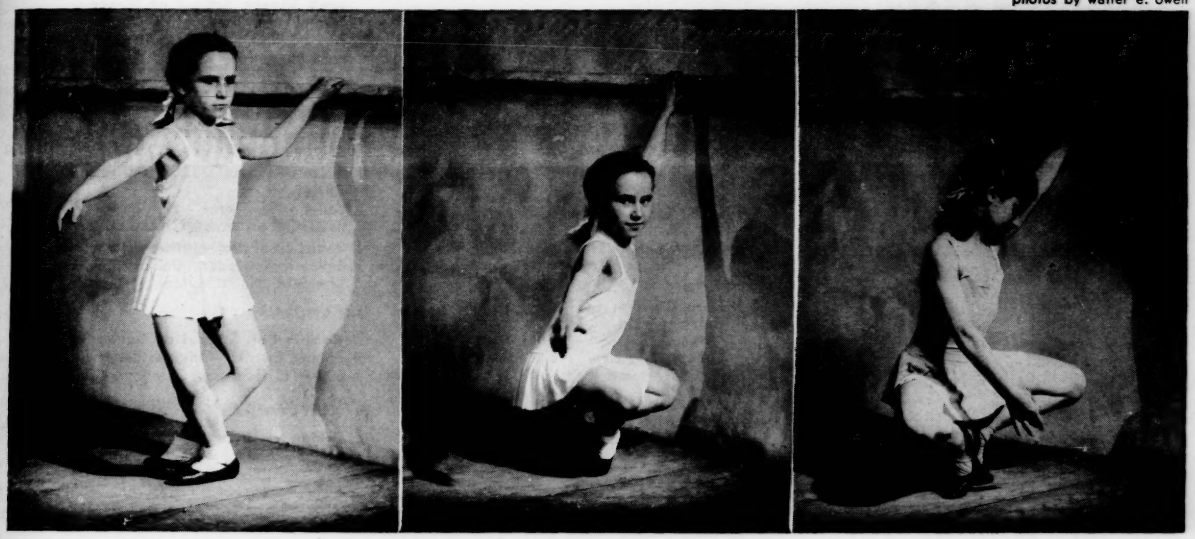
In second position the heels are never permitted to leave the floor. It is especially difficult to maintain the upright lift of the body in this position and the child must be watched to see that the back is not hollowed and the seat allowed to protrude. In the first picture of this series, Eva is demonstrating a good demi-plié for a beginner. In the second picture it is easy to see that in attempting the grand plié the feet have rolled forward or pronated and the weight, instead of remaining evenly distributed over both feet, has shifted to one side. Once again the lift out of the hips has collapsed and she is squatting. The student should never be allowed to bend lower than the point where it is still possible to maintain full control. In the third picture Sonya is demonstrating the proper alignment of the feet, with the knees pushed out over the toes thus maintaining the proper relationship of leg to foot. She is well lifted out of the hips and is also showing well lifted ribs so that her spine is long and straight. However, since the ballet teacher and the student must ever be striving for perfection, every detail such as the thumb sticking out in Sonya's hand must be noticed and corrected. Bad habits are easy to form and once formed are difficult to correct, sometimes even impossible.

Plies in Fourth Position *(right)*

Fourth position is probably the most difficult position in which to maintain the proper relationship of one part of the body to the other. The hips must be kept straight so that one hip is not more forward than the other, although the position of the feet makes this hard to do. It is also difficult to keep the shoulders in their proper place and alignment to the hips. All this calls for strong muscular action in the back. If the weight is permitted to fall more on one foot than the other, the entire value of the plié will be lost. In the first picture in fourth position, Eva is showing good form in the demi-plié because her feet are straight and are holding the floor properly; her knees are in their right place over the toes; her weight is evenly distributed between both feet, she is well lifted and nicely at ease. In the second picture she is showing a very common fault of beginners attempting the grand plié. The weight has shifted to the back foot and consequently the back knee has dropped forward completely out of line, the back foot is rolled and the big toe is taking all the weight of the body again. In the third picture, Sonya is showing the correct form of the grand plié in fourth position. Here we see the knees open over the toes and that both knees are the same distance from the floor in a perfect continuation of the good demi-plié.

Eva and Sonya demonstrate Do's and Don'ts

photos by walter e. owen



Plies in Fifth Position (*above*)

It is difficult for the average child to open her knees in this position and care must be taken to see that (as in every position), they do not force the turn-out beyond their ability to turn the entire leg from the hip. Even though she does not have extreme turn-out, the child must strive to open the knees as far outward as possible as she bends and not push the knees frontward. Losing control of the lift from the hips and "sitting down" is one of the chief causes of this. I cannot stress too strongly the necessity of watching to see that the foot is maintained in its proper relationship to the leg. Most children will try to push their heels further front as they bend and this immediately causes the foot to come out of alignment to the leg and to roll on to the big toe. In our first picture in the fifth position, Eva is again demonstrating a good demi-plié. In the second picture she is showing what I have just described — the lift out of the hips is lost; she is sitting down; the knees are pushed frontward instead of opened to the sides and consequently the feet are rolling or pronating; the knees are taking a terrible strain; not only is all value of the plié lost, but this position repeated many times will have disastrous results on the feet, muscular development of the legs, and the knees. The third picture in this series shows Sonya exhibiting proper form. She is not yet as turned out as she will be a few years from now but persistent and correct effort will stretch the ligaments of her hips and improve her turn-out. (*To be continued next month.*)

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RUTH ST. DENIS

BY REGINA WOODY

"Many years ago," Ruth St. Denis said with a smile, "a critic in Victoria, Canada complained that what I was doing was not dance. 'I've seen dancing before,' he wrote, 'and I know dancing is executed with the feet.' You see I didn't fool him at all! What is more I wasn't trying to. To me dancing is much more than something done by the feet. I believe dancing is a kind of sharing and that the dancer who 'projects' is the dancer who gives something of her inner self to her audience and thus elicits a glowing response from it in the way of kinesthetic awareness and emotional appreciation.

"Most dancers are too concerned with self-glorification," she continued, "a kind of 'See how good I am!' 'Look how well I did that pirouette!" to think of sharing or giving anything to anyone. All they think of is getting."

Miss Ruth nearing eighty is still the same charmer she was when she was eighteen. Hollywood, where she lives, is a melting pot of dance, whether it be ballet, tap, ethnic, modern, or the religious type. Each kind has its devoted admirers. Miss Ruth, who, with Ted Shawn, helped found the movement now known as modern dance, is as active now as she was sixty or more years ago. She is still keeping half a dozen projects going even while she prepares for a personal appearance on August third in the Hollywood Bowl. She still loves to dance with rhythmic choirs of all denominations and has even danced under the auspices of the Catholic sisters who gave her a lovely choral background.

In addition to all this she is planning the development of fifty acres of land she has recently bought south of Riverside as an Arts Colony where impecunious creative artists can earn their livings with their own hands and thus be free to do what they wish without having to conform to other people's standards.

"Goats, my dear," she told me. "Goats and chickens and cows. We'll eat well and work hard. It will be a true art colony. A camera man will come twice a month to record what we have done. There will be a board of directors. I, myself, am now most interested in religious dance. I think maybe I always was. I was the first to dance in a church, you know. Now everyone is doing it. Really, I might say there is an epidemic of religious dancing. That is exactly what I want my colony to be, an experiment in Divine Dance. We'll put it on television, too, and speak to the whole world. Perhaps speaking through dance we can promote world peace.

"Creating a dance interests me. I am always working on something new. First I get an idea, then I talk it to death. Maybe I mean I talk people to death with it. If they are not interested in what I say, I know it's not right. If their faces light up, I go on. I guess I'm fifty-one percent actress and forty-nine percent dancer for next I must find the right costume. Then the lights. Until I find the right color light to work in I can't go on. Lights are poems to my spirit. Then I must find a poem that fits my mood and I mutter it and I mutter it until all of a sudden I realize I have to have music. I listen to this and that, and when I find something which is exactly right the dance begins to grow within me and the steps to come. Each dance has to have its own language of steps. I speak French if I'm all romantic. I mean I feel French. I can't really speak a word, but I mumble Frenchy sounds in what I think is French and I'm happy. If I'm all scientific I growl making gutteral German noises. I think the language of the body derives somewhat from the quality of sounds. If it's high it's artificial, if it's low it's intensely emotional. Anyway, the sound of my voice helps me get the right quality of motion in my dancing. Some might say that this is unreal, artificial, mere pretending, but after all, acting is nothing but make-believe on a stage surrounded by scenery and curtains and footlights.

"Some dancers speak only one language with their bodies. This is very dull. To project, a dancer's body must be illuminated by her spirit. I think it takes all the senses: taste, touch, smell, hearing and feeling to do this. That's why religious dance is so moving and revealing. Something new has been added. The spirit moves with, through, and out of the dancer's body into the audience and uplifts them. This is good dancing. A ballerina can do it, a modern dancer can do it, and of course, all oriental dancing is made up of it. Sometimes I think only God can really know how beautiful dancing can be. That's why I dance and teach sympathetically. I try to find out what it is that my pupils have that only HE knows."

Ruth St. Denis, seen here in a recent photograph, will be starred in "The Ballet of Light" at the Hollywood Bowl, August 3rd.

Not every dancer can, even by hard work and application, manage to experience the "inner glow" of which Miss Ruth speaks so movingly. However, any young dancer will be the better dancer for trying to understand and appreciate the rich heritage Miss Ruth has bequeathed the world of dance.

As Miss Ruth says there is no one "right" way to dance. Study, originate, think great thoughts, and if you have a tiny flicker of Miss Ruth's genius you, too, may glimmer faintly by the same inner light in which she moves.

THE END

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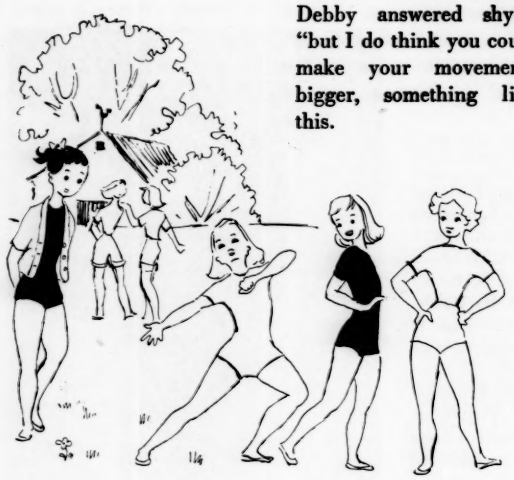
Debby Goes to Camp

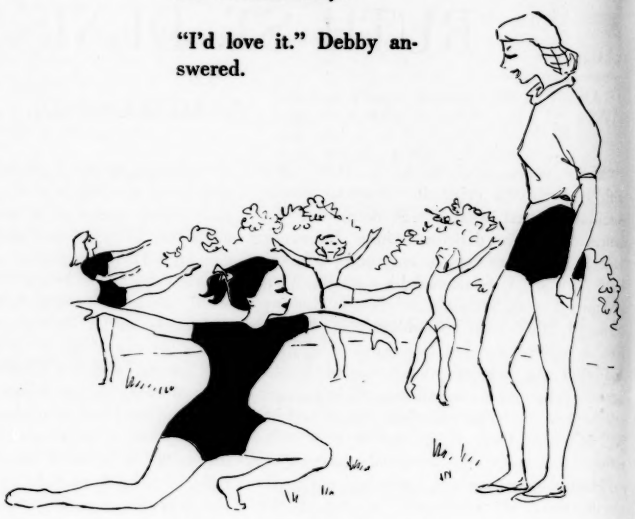
1 "Tell us what to do, Debby," her three tentmates begged.

"Oh, I wouldn't dare," Debby answered shyly, "but I do think you could make your movements bigger, something like this.



2 "That's very good, Debby," Miss Gaines said. "How about your working out something for these girls and yourself for Parents' Day?"

"I'd love it." Debby answered.



3 "Please show me what you can do best," Debby told the girls briskly, "then we'll talk it over and get to work."

4 "Camp insignias are awarded to Rose Frankin, to Janis Day and to all the girls in Debby O'Danzigen's group," Miss Rose said on Parents' Day.

"Oh, Debby, we're so proud of you," the girls hugged her and patted her back. "We couldn't have done it without your help."

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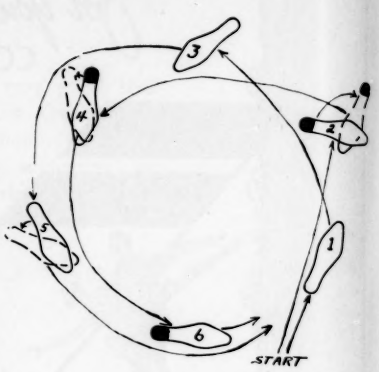
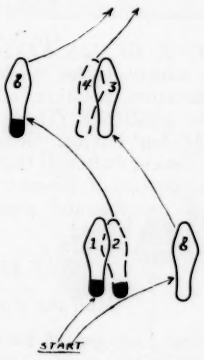
The Peabody

(*continued from page 37*)



The Peabody Right Turn

The Cross or Terrace Step



The Ball Change Flick

The Peabody Right Turn

Evenly Timed Fast Walk Steps

ct.		
1	RF	Fwd—turning Rt—Lady in ORP
2	LF	Swd—facing out—swivelling Rt on LF to face in and move Swd to F P #3
3	RF	Swd—facing in—preparing to move Fwd
4	LF	Fwd—Lady in O L P
5	RF	Fwd—facing partner—swivelling Lt on RF
6	LF	Fwd—placing partner in O R P

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The Cross or Terrace Step

ct.		
1	RF	Fwd
2	LF	Fwd and slightly inward
&	RF	Closed crossed foot pos*
3	LF	Fwd

*Lady draws LF Bwd into closed crossed foot pos.

Can be repeated as described or several of the Q Q — 2 & Cts can be made in succession before stepping Fwd on LF — Slow.

The Ball Change Flick

ct.		
1	LF	Fwd and crossing through — Lady in O L P
&2	RF	at side of L F makes quick ball-change as L F is pulled slightly toward R F. Line of Body stays well over L F for both musical beats
3	RF	Fwd and crossing through — Lady in O L P
&4	LF	at side of R F — Body line well over R F — duplicate ball change as at Ct & 2

A succession of Ball-Change Flick steps is frequently done to either side — accomplished by putting in two Walk Steps following a Ball Change Flick. For instance—Cts 3-4 . . . R-L Fwd, followed by Flick at Rt on Ct 5.

In all diagrams footprint and count are identical

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Russians

(*continued from page* 16)

attack in the *Don Quixote pas de deux* a few nights before. In the role of Fandoso, B. Bregvadze showed himself an able technician, but quite lacking in any Spanish peasant quality and very much disturbed by his castanets. He is, however, an attractive looking young man especially when compared to his bulkier colleagues who resemble peasants or athletes rather than classical dancers. As Hazinta, Anna Shelest danced with dramatic impact, especially in a series of *grands jetes*. Small parts were performed competently by W. Fidler (Mengo) and G. Kekisheva. The ensemble work was faultless, although it also lacked real Spanish feeling.

The Fountain of Bakhchisarai (Third Act): This Pushkin-inspired ballet also has a rather dull score. The lute effects of composer B. Asafiev are of little use in establishing a Tartar atmosphere. Khodasevich's decor and costumes are so over-laden with bric-a-brac and folderol that they look like illustrations for a nineteenth-century fairy-tale. The choreography, created twenty years ago for the Leningrad company, is by Rostislav Zakharov.

The third act shows Marie, a Polish princess, as a prisoner of the Tartar, Khan Giery. He strives for her love, but she evades him and dreams of her former lover. Zarema, the jealous wife of the Khan, enters and threatens Marie with a dagger. The Khan returns, and Zarema stabs Marie to death, then surrenders herself to him. Realizing that her death by his own hand would be an honor to Zarema, he postpones her punishment and plans a more torturous death for her.

Zakharov's choreography for this rather sleepy creation has its interesting dramatic highlights; principally, it gives Ulanova an all too-brief opportunity to reveal the magnificence of her talents. During most of the act the dancing is not too important, and mime—the uncrowned king of Soviet choreography—reigns. Nevertheless, we must be grateful to the choreographer for Ulanova's dance of remembrance and for her death scene, which is surely one of the ballet's finest moments. Marie (Ulanova) is stabbed while she leans against a pillar. As she gradually drops down until she lies lifeless on the ground, she creates an unforgettable impression. And what an elegy of forever-gone-youth she makes of the solo of remembrance! With difficulty I refrain from an appreciation of this wonderful dancer until I speak of the solos in the *divertissements*.

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Then there is the *pas de deux* in which the Tartar Khan (Lapauri) lends the strength of his arms to Ulanova in a series of spectacular lifts. Anna Shelest, glowing with passion, is also very well cast. To her swift technique she adds a snake-like elasticity which gives to the love-lost Zarema a mystic and oriental charm. There are no *corps de ballet* scenes in this act.

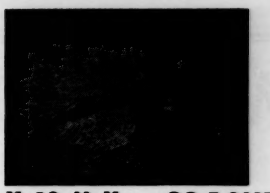
The Bronze Horseman (Abridged Version): This again is a Pushkin-inspired ballet by Zakharov. It was premiered at Moscow's Bolshoi Theatre in 1949. Like the others seen on these programs, it is performed often by the ballet companies in the provinces as well as in the big cities of the U.S.S.R. The Wagner-type score is by Glière. Measured against the last two mentioned, it is by far the most substantial. The decor and realistic stage effects are credited to Bobytzev. The abridged version seen in Berlin was especially prepared for this tour.

After a short prologue, in which the lovers Parasha and Eugene are looking at a statue of Peter the Great, the scene shifts to Parasha's home in the country, where she spends her time with her friends. Eugene enters and together they dance a waltz, a *grand pas de deux*. But a storm is approaching and Eugene must return to St. Petersburg. Then follows a very elaborate flood scene on the banks of the Neva. (This scene, in the great tradition of Tsarist theatre, reminded me of the anecdote told about a whole company of soldiers which was sent to the Marinsky Theatre to move the stilts that were necessary to provide a storm effect.) The whole town is inundated. Eugene climbs high and is saved. He searches in vain for Parasha. Going to her house, he finds only ruins. Frantically, in a mad vision, he sees Parasha dead, and once more he dances with her the waltz of happiness—but, now, of course, in a completely changed mood. His St. Petersburg friends mock his curious behavior. Wracked by sorrow, he curses the monument of Peter, who seems to him responsible for all his bad luck, since it was Peter who built the town on the shores of the sea. Suddenly it seems as if the Tsar comes alive. Eugene imagines himself pursued by him. Everywhere the Tsar follows him. At last, Eugene tumbles, dead, to the ground.

As this was the last of the ballets presented, I had by now become accustomed to the style of Soviet choreography, and I was able to enjoy the bold display of stage effects and presentation, especially since Zakharov has bestowed much more care upon this choreography than upon any of the other works seen. What I liked most was the true musical quality of his designs. The patterns of the several dances of the maidens and the two skillfully contrasted *pas de deux* were of a formal beauty not paralleled in any of the other Soviet ballets. There were, *of course*, many scenes of pure mime—indeed, the whole second part had little dancing—but where it did dominate, Zakharov created some very fine *enchainements*. The first rondelay of the girls, the Russian *pas de trois* of Parasha's friends, the short variation by her mother, the elaborate *pas de deux* and the final

(*continued on page* 64)

NIMURA



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Balanchine

(*continued from page* 25)

thing besides the picture. We could much more profitably spend our time just *looking* at the picture.

Some works of art can be appreciated intellectually, but not many good ones. To enjoy the good ones, we must have an openness of mind in addition to information or their beauty will forever escape us. First of all, we must suspend our prejudices.

As adults, we are well informed about certain things and we have definite ideas on many subjects. But in a sense we are all prejudiced. The older most of us get, the more we have to unlearn in order to learn something new. For instance, many of us were introduced in school to only certain types of music, only certain forms of poetry, and only particular schools of painting. As a result we have a tendency to resist anything new, as well as innovations in something we have become fond of. Children don't have this problem. You can play a Bach suite or a Mozart serenade to a child, and she may very well dance to it. It doesn't occur to her that these composers are old and "classical" or dull and cold or different from what she hears over the radio. She realizes instinctively that the exicting thing about all the arts is that they don't confirm what we already know, so much as they inform us of something new. They contain, in words, in music, in movement, new visions of the world.

Just as a child has her ears open, she keeps her eyes open if you take her to the ballet. Don't be afraid that she will be bored —with no trouble at all she'll become part of the magical world ballet is portraying and she'll not resist its impact. She is not afraid of being afraid (she even enjoys it a little when a wicked fairy appears), she is capable of being moved by love, by the attitudes people have toward one another on the stage. She will sense instantly that a boy partnering a girl well is gentle, respectful, eager for the girl to be as beautiful as possible and that a boy who is a bit of a show-off is not right in his part. She is apt to know, in short, much more than we do.

In order to place ourselves in her position and learn what she knows instinctively, we must go to the ballet with an open mind. If we go often, if we learn gradually that we can't see everything on the stage at once, if we learn to identify dancers and see different dancers in the same part, we'll establish a familiarity with the art and begin to enjoy it. There's no sense in being like the man who says he doesn't know anything about dancing, but he knows what he likes. By saying this, he cheats himself, protects his prejudices from exposure, nurses his own stubbornness. He's not only unwilling to learn anything, he would be embarrassed to learn anything.

Where ballet is concerned, learning by doing is impossible for most of us. We can learn, however, by seeing and by listening; we can

(*continued on page* 58)

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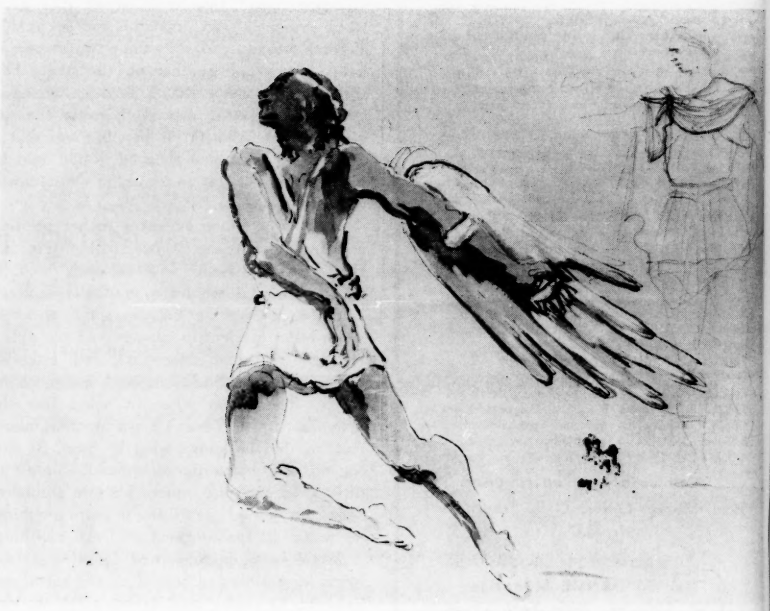

Sketch by Eugene Berman for "Icare"

"The Bali Dancer" by Malvina Hoffman.

Reflecting an eclectic taste and an idea that deserves encouragement, Milwaukee Art Institute presents a fall show called "Music and Dance in Art." Included in it will be works commissioned by the ballet, inspired by the circus, the theatre, and the dance of the Orient. The Wisconsin museum, which has been responsible for a series of "theme" exhibits—"The Story of Art in Literature"—"The Story of Medicine in Art"—finds that in addition to the knowing group such specialized exhibits attract, there is more than usual interest among general spectators.

The dance section of the forthcoming exhibit will include a number of water colors, drawings, designs, and sketches loaned by Serge Denham from the collection of the Ballet Russe de Monte Carlo. Such artists as Benois, Matisse, Berard, Berman, and Oliver Smith are represented in material originally submitted to Ballet Russe as projected designs for *The Nutcracker*, *Icare*, *Seventh Symphony*, *Madronos*, and other ballets.

"Ballet-Theatre-Circus," a special group of seventy contemporary prints gathered by collector George Binet will also be shown. The notable artists represented are French, Italian, American, Spanish, Mexican, and English and include Roualt, Max Ernst, and American Irene Aronson, who specializes in circus themes. This exhibit already has appeared as a unit in several museums.

Loaned from Hacket Art Gallery in Muskegon, Michigan, are "Two Dancers", a charcoal drawing by Degas and "Bali Dancer" by the famed world-traveller and sculptress, New Yorker Malvina Hoffman. "Cambodian Dancer," another work by Miss Hoffman, is being loaned by J. Lionberger Davis of St. Louis.

The Milwaukee show is one of several which have been cropping up in galleries and museums of late. None of them is major or comprehensive, but all indicate an interesting new direction for museum shows. There are many excellent dance exhibits possible that would have enormous appeal to the general public as well as to the dance enthusiast.

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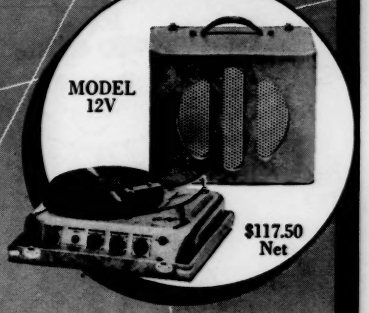

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Balanchine

(*continued from page* 55)

learn nothing if we don't go see the ballet, and our appreciation of it will be severely limited if we do not have an awareness of the music that is played there. For ballet is not dancing alone: it is a composite of music and dancing. The relation of dancing to music is not a literal one. It is not a matter of plotless interpretation, a note-by-note, bar-by-bar rhythmic picture of music. On the contrary, it is a complement to the music, something added that is in the mood and spirit of the music as a choreographer sees it. We all have certain emotions when we hear a piece of music. So does a choreographer. He expresses and orders his emotions by placing people on the stage in a particular fashion and arranging their movements so that they have a certain quality: they may be sad, for example, though there isn't always a story to give them a reason for this. The music is sometimes the story. If the choreographer has chosen his music well, we will appreciate the complement the dance makes to its sound: the music will be, as it were, the floor on which the dancer moves. It will not be an excuse for the imposition of literary ideas foreign to music.

But frequently a too sensitive awareness of music can be a disadvantage to the inexperienced balletgoer. Some music lovers are very stubborn, they know what they like, they hold certain things sacred and won't even entertain the notion that they might enrich their musical experience. Their ears are open to only a few pieces, or they think dance "violates" the pieces they love. It may be difficult in such cases to expect a music lover to keep both ears *and* eyes open. I know an intelligent young lady, for example, who walked out on a performance of *The Sleeping Beauty* because she didn't like Tchaikovsky; and a young man who said he loved Bach so much that he could not watch *Concerto Barocco.* Both these people missed a chance, I think, to see in ballet things that might have changed their minds. Love of music can be so intense with some of us that it is acutely private and we resent any intrusion on that privacy.

Ballet in many cases can show us how to appreciate music. The structure of a symphony, how a piece of music is put together, may be something we have no interest in now, but continual attendance at the ballet will cause us to think differently. Dancing is always pointing to music, showing it, making it visually interesting. If our eyes are entertained, we begin to listen in a new way.

Reading about the ballet can be of help to the balletgoer. The numerous story-ballets with complicated plots are not always intelligible when we see them the first time, and it is advisable to know what happens. After our appreciation has matured somewhat, we will find other books—histories and criticism—interesting. Some two or three books of criticism on dancing, such as Noverre's *Letters* and Gautier's ballet reviews, are among the finest works of art appreciation.

But until we have *seen*, no amount of reading will help us. There is no short cut to seeing. *What* you see is not important. Good ballet can be seen frequently throughout the United States. Ballet companies may not visit your community with any regularity, but many of the large cities have their own permanent ballet organizations. Nor does it matter which you see. You cannot tell who is or who is not a good dancer if you don't know anything about the subject, and it is absurd to let anyone tell you. He may very well be wrong, and you'll miss a great deal, perhaps never go back to the ballet because you thought he was right. Much antagonism toward ballet is often created by someone who tells us that so-and-so is the world's greatest dancer in such-and-such a ballet. The inexperienced balletgoer sees the ballerina, doesn't like her, and never goes again.

Certain people don't like "cold" dancers. They use this word as if it meant something bad, something negative. The strange thing is that this quality of "coldness," which some regard negatively, often achieves positive results. I think you will find that people who say they prefer "hot," fiery dancers tend to create their own image of what they want to see, instead of watching the stage and seeing that the dance has its own quality—which might be cool and clear as crystal or, like a diamond seen in different lights, first cold, then hot.

What is it, then, that we should appreciate about a dancer? What things should we watch for the first time we go?

You will often hear people talk about the technical accuracies of dancers. They will say, "It's not important how many *fouettés* a girl can do, it's important that her supporting foot remain in place" and "Male dancers must always point their toes while doing *entrechats*." These things are quite true, there are many other such things, many finer points of technique, and we learn them as we watch, but all these criticisms are only part of a general appearance and manner that we must watch for first.

We should be ready, too, to enjoy the artist who perhaps has not yet achieved great success. We may discover later on that we saw the first of many dances that made her eventually a ballerina. That will be exciting. However, the good dancer will not in performance remind us of this kind of success. Watching her dancing over the years, we will see and appreciate the movement, the victory she appears to achieve in executing effortlessly a particular step or gesture at a specific time in a specific place. Her dancing will refract and amplify and make spacious, as music does, the emotion a particular dance intends. She is not someone we are in love with, or someone we should like to love, though some of her dancing reminds us of the happiness, the understanding, the playfulness and tenderness love has. (*continued on page* 60)

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Balanchine

(*continued from page* 59)

Only the professional dancer can analyze a performance and tell us that a certain dancer missed something. Dancers are not automatons. Every performance is different. Dancers must adjust themselves at almost every performance to a new pair of shoes, just as the tennis champion adjusts his hand to a new racket and the violinist to a new bow. Moreover, the condition of the stage floor is crucial to all dancers. No dancer dances well on a stage with a bad floor. If you have been to ballet performances where famous ballerinas seemed to be holding something back, where all the members of the *corps de ballet* danced hesitantly, refusing to commit themselves wholly to the dance, it was probably because they were risking their professional lives on the floor they were dancing on. The ideal stage for dancing is unfinished pine, smoothed over: it is not glossy linoleum or highly polished hardwood or the shiny plastic distances we see in the movies, or wood laid over cement or linoleum. When the nineteenth-century French critic Gautier remarked that an Italian dancer's feet were "like two steel arrows rebounding from a marble pavement," he was able to make the simile because she was dancing on a wooden stage. The dancer feels most secure when she knows that her ballet slippers are in real contact with the floor when she wants them to be; when she can feel the friction of the floor as she turns in pirouettes; when she can descend from a jump without fear of sliding.

Some stages, too, are precariously raked, or pitched: the back of the stage is higher than the front. The designers of such stages had more consideration for the audience's ability to see than for the perfection of the performance that entertains the audience. The degree of rake differs from stage to stage in old theatres, and it is naturally extremely hard for dancers to adjust their balance to them. These are not excuses; they are the conditions under which every dancer works, and no dancer should be punished for them. In one recital a pianist plays millions of notes; if you aren't a pianist yourself, you won't know the ones he missed. The great pianist Artur Rubinstein once said that if he'd been paid a penny for every note he missed, he'd be a very rich man.

Ballet is now so advanced in the United States that very seldom do we see incompetence on the stage. Bad dancers appear less and less. Our dancers are professionals. Like professional ball players, they must possess a technique. Usually their technique is so great that however tired they are (and tired they often are, with eight performances a week), their exhaustion is invisible to the audience. Only the professional can see it.

The audience must watch technique as part of a performance, not as a separate thing. The stage illusion and the atmosphere created by the dancing is destroyed if you sit in your seat and count turns or stop-watch changes of position. We take it for granted that flowers are beautiful; we don't have to take them apart to see this. We take them as they are. The taking apart is the job of the botanist, just as the technical analysis of a performance is the job of the professional dancer.

Great technical ability is only part of being a great dancer. At first we might find ourselves applauding a feat that seems astonishing, and six months later, when we've seen dozens of dancers do the same thing with an equal amount of facility, we might applaud less. We have to see to know better. We have to compare. But what we will all like at the beginning and what will make us want to go again soon is a dancer who interests us in an extremely simple way: we will remember afterward what her dance looked like. We will remember the girl, but only because of the dance she showed us. No doubt she was attractive, but she didn't play on that and make us think of it. No doubt she did some steps that seemed incredibly hard, but she didn't stress this, she didn't try to hit us between the eyes with her skill as if to say, "Look! *This* is good." Instead, the big moments of the dance came with the same lack of effort and stress as the small ones. She will quietly and effortlessly seem to conquer the stage space in which she moves to the time of the music.

Where the dancing of dramatic roles is concerned, we must beware of standard images. Some people think that the heroine in *Swan Lake* must always be very slender, short, have black hair parted in the middle, and dance like a bird, with lyrical feeling. Actually, what they mean by lyricism is often lethargy. I have seen dozens of Swan Queens. Some of them looked like birds, others did not, and all gave fine performances. Great ballets were not devised for one type of dancer. Sometimes I hear people say, "But so-and-so wasn't like Pavlova." They forget that if Pavlova and other great dancers of the more distant past were here today, they would not be so sentimental. They were professionals. They would appreciate the greater technical difficulties of modern classical choreography and admire our dancers with an affectionate, professional understanding. If they were dancing today, they know, they would be trying to do the same things our dancers do.

Seeing great classical ballets of the past is like seeing great plays: we are so familiar with *Hamlet* and *Romeo and Juliet*, know the lines so well that we think we can say them with more understanding than any actor. We may see these plays many times and come away disappointed, but one day we experience an extraordinary thing. We hear an actor say the words that are so familiar to us, and suddenly they are no longer private quotations to us. The play becomes new and moving. The same thing happens at the ballet.

(*continued on page* 62)

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May we also suggest that DANCE Magazine carries many articles which will help you to convince parents about the proper approach to dance training. Many of our readers post these articles on their bulletin boards. Others order reprints from us for distribution to parents.

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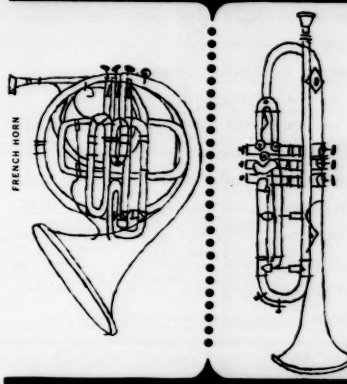

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Balanchine

(*continued from page* 60)

Like all the arts, ballet is many things to many people. It is high-brow and something to make fun of to some people because they are afraid to understand it. Others have no wish to understand it and go to the ballet merely to show off their clothes, to see their friends or to make new ones. Still others seek the fashionable and go to the theatre because a particular dance or dancer has been praised extravagantly. Finally, there are those who enjoy the ballet with no pretention at all. They are able to do this because they understand what ballet is as a particular form of entertainment, because they are not frightened by other people telling them that ballet is "important" and "significant." Ballet is important and significant, but first of all it is a pleasure.

When we first start going to the ballet, it is no more significant or important than most of the other things we enjoy watching. It may become significant later, after we have enjoyed it and been entertained by it, after it has become important to us in a personal way. But at first we should simply watch it, as we watch our friends swimming or ice-skating, or playing baseball or tennis.

Music, we all know, is an aural perception: reading notes is not sufficient, we must hear them. Ballet is a visual art, like painting or architecture. But unlike painting or architecture, ballet is a visual spectacle that moves: it is not static. We can always see famous paintings by going to museums or famous buildings. Ballet, by comparison, is transitory. We no sooner take in a particular movement in a ballet than it has become another movement. The movements accumulate rapidly, and if we don't watch carefully, we are lost. We must train ourselves to see.

I think we must do this for the same reason and in the same way that we train ourselves to enjoy any of the other arts. To read a book—and we all have experience with this—is not necessarily to understand it. Similarly, to listen is not always to *hear*, and to look not always to *see*. Often, when we want to say that we understand something, we say that we "see" it. Ballet, with application and attention, can be seen and not merely watched.

(*continued next month*)

Serge Lido

Rosella Hightower, leading dancer of the Grand Ballet du Marquis de Cuevas, in the title role of the 19th century Taglioni ballet "La Sylphide". The ballet was in the repertoire of only the Royal Danish Ballet until Harold Lander staged it for the de Cuevas company last winter. The Grand Ballet, which celebrates its 10th birthday this fall, has just completed an extensive South American tour.

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Draper

(*continued from page* 42)

1. Begin with a slap left croisé, demi plié (and 1), body in croisé derrière, brush (and) right forward to grand battement and wing left (2 and a 3) as right moves upwards. Finish by lowering right to fifth position, ball heel (and 4). Count and 1 and 2 and a 3 and 4.

2. Begin with a slap left effacé, demi plié, (and one) body in écarté derrière, brush (and) right back to arabesque, and wing as right moves upwards (2 and a 3). Finish in second arabesque, demi plié, without lowering right. Count and 1 and 2 and a 3.

3. Begin as in 2. Brush right foot diagonally forward and execute a ronde de jambe en l'air en dehors with right, as left foot executes a wing. Finish on left in demi-plié, right leg extended effacé, left arm overhead, right to side. Repeat to opposite side. This step can also be done with a ronde de jambe en l'air en dedans.

4. Slap left (and 1), brush right (and) to grand battement as left executes wing without coming down on heel (2 and 3) slap right (and one) brush left (and) to grand battement, wing on right (2 and 3). Continue (¾ time) with any desired port de bras. This step may be done with battements to the back as well.

5. Stand in first arabesque, demi plié either foot) and perform a series of wings landing ball heel without changing position of the body. Travel forward slightly with each wing. Count and and a 1, and and a 2, and and a 3, etc.

There are many more variations but I think these will suffice to show there is a large and generally unexplored field of movement in tap dancing that is eager and willing to be of service to the dancer.

The steps outlined above are not difficult for a trained dancer. Yet they are very nearly impossible if your dance education in tap has consisted only of learning, like an animal in a circus, a series of routines and steps that fail to take into consideration the development of muscles, control, balance and speed, and the fact that you are a very wonderful and awe-inspiring work — a human being.

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Russians

(*continued from page* 53)

ghost-like appearance of Parasha high above the heads of an undefinable multitude, all indicated the wide range of Zakharov's fantasy. Unfortunately, Sergeyev and Eugene was neither as good a dancer nor as fine an actor as was required to portray the madness of the hero. But in Raisa Struchkova as Parasha, the choreographer was fortunate to possess a superb medium for projecting his ideas.

What a joy to see Parasha come to the end of the waltz, probably the first she has ever tried! How giddy she is! How possessed is her whole body by the gliding rhythm, so that it dances, even when her feet have already stopped. How she finishes with her forefinger tracing the expiring sounds into the air! Struchkova is truly a very fine dancer. I would, in fact, like to see the whole version of this ballet, a statement I can not make of *Romeo and Juliet* or the other ballets I saw.

The Divertissements:

(Although there were three different programs, some of the *divertissements* were repeated.)

The *Swan Lake* excerpts included the two *pas de deux*, (the Act II Adagio: O. Moisseyeva and A. Makarov—the Black Swan: Moisseyeva and J. Kondratov), plus the *pas de quatre* (Lissakova, Ivanova, Kova, and Ossika). The slightly revised choreography, after Petipa-Ivanov, was by Sergeyev (the notorious thirty-two fouettes were, for instance, cut). The *corps de ballet* for the second act *pas de deux* numbered twelve. That scene and the *pas de quatre* were among the pieces most beloved by the Berlin audience. The applause burst loudly the moment the curtain rose. This was Russian Ballet as it had been imagined. The purity of style, the beautiful line, the accuracy of attack (unbelievable in the *pas de quatre*, which had to be repeated many times), all these I have never seen performed so perfectly. Here was a striking example of an uninterrupted tradition. Moisseyeva showed gifts of style and finish and an exquisite musical sensitivity. She is, at the present time, basically a lyrical dancer, and this slightly mars her conception of Odile, which therefore lacks the necessary dramatic dazzle. But even without this, the clarity of her performance was much to be admired. Of all the men, Marakov approaches most nearly our ideal of a premier danseur, although Kondratov (he wears an impossible costume which makes him look like a dentist) is superior in his leaps and generally a better technician. But

then, it is hard to believe any of the Russian male dancers as princes.

The two Petipa presentations consisted of the Panderos from *Raimonda* (with the not-too-convincing Anissimova) and the *grand pas* from the same work. This last was so brilliantly danced that, in fantasy, I wondered whether Balanchine had been responsible for this revival. It projected so successfully the cool objectivity of his style and the musicality of his timing that I felt that it was a real proof of his legitimate tradition. The homogeneity of the Soviet dancers in this number was enviable (in spite of the lamentable *entrechats* of the men). The few solo passages were admirably delivered by the brisk I. Subkovskaya and Makarov.

Gorsky's *Don Quixote pas de deux* was presented in Zakharov's Moscow version. It had plenty of fireworks, but in addition, Dudinskaya added a fine sense of period. Sergeyev did his best dancing here, but was hardly the noble partner or amazing virtuoso that this horrible and yet so-dear-loved show piece requires. For a dance of Mercedes from the same ballet, the program, curiously enough, named A. Simon as the composer. This was performed by the incredibly flexible S. Svyagina who appears to be trained as a contortionist.

The only two Fokine works were the privileges of Ulanova: *The Dying Swan* and the Waltz from *Les Sylphides* (with Kondratov as partner) It seems remarkable that they are pre-Diaghilev creations. From people who have seen Pavlova in the first role I am told that the choreography danced by Ulanova is slightly altered. The *Sylphides* Waltz, however, is the same as that in the repertoire of most European and American companies. In these compositions Ulanova was absolutely superb. Technically she possesses three qualities in which I find her unmatched by any living dancer: The wonderful precision of her *pas de bouree;* the mellifluous line of her *ports de bras,* and the complete plasticity of her arabesques. To these she adds a unique sense of musical phrasing and a rare acting ability. I have tried to be objective in my statements about all the performers and performances I saw, and I believe I am the same when I say that Ulanova is the greatest artist among contemporary dancers. And his conviction is not in the least marred by the fact that she is undoubtedly beyond her prime and that she cautiously avoided any bravura tests of technical, complicated feats.

Excerpts from contemporary ballets:

Performed as *divertissements,* these scenes included almost the entire second act of *Cinderella* (choreography not by Zakharov, who was in charge of the Leningrad performance in 1945, but by Sergeyev); a large excerpt from *Giuraleh* (The Wood Spirit), a Tartar ballet with music by F. Yarullin and choreography by L. Jacobson; and the Dance of the Kurds, the Saber Dance, the Waltz, and the dance of Nurah and Koren—all from Khatchaturian's *Gayane Suite* (choreography: N. Anissimova).

By far the best of these excerpts were the two first mentioned from *Gayane,* both full of fire and irresistible in vitality. Exploiting Armenian folk material, they were a breath-taking example of Russian male dancing. With Khatchaturian's pungent score the dancers were at last on their very own ground. Choreographer Anissimova in the only female role, and S. Kusnetzov as a leaping phenomenon (second only to Farmanyantz), created a ferocity of movement attack so vigorous and yet so graceful that the impact was shattering. The other two pieces from the same ballet were more conventional in both their music and choreography, nevertheless, excitingly projected.

In *Giuraleh,* a girl is suddenly attacked and mocked by some mischievous wood-spirits. A hunter turns up at the right moment and the apparition vanishes. The innocuous Jacobson choreography hardly matches the possibilities offered by the grotesqueness of the spirits. O. Moisseyeva (the girl), A. Makarov (the hunter), and I. Velski (the leader of the spirits), however, fulfilled what was designed for them as if it were the most ingenious of works.

In the *Cinderella* scene, Sergeyev, the choreographer, proved himself much more successful than Sergeyev, the dancer. His realization of the Prokofiev score showed a happy gift for simple but effective grouping. His *pas de deux* and the variations for the Prince and Cinderella captured the enchanting flavor of the great fairy-tale love. Dudinskaya was admirable in the youthful naïveté with which she tackled the role; and K. Shavilov, a substantial technician though not yet fully in his prime, was a Prince of pleasantly boyish cheerfulness. N. Kurgapkina and G. Kekisheva were the horrible sisters, and B. Bregdavze and W. Fidler the elegent courtiers.

The post-1917 repertoire is quickly dealt with. Generally speaking it may be called a hit parade, most of its items consisting of flashy pieces of sometimes rather questionable taste. There were, however, a few exceptions: A gavotte by W. Vainonen for the utterly graceful N. Petrova, and a very nice Laidov Waltz by the same choreographer performed with enchanting ease by G. Kekisheva and Fidler (as Columbine and Harlequin).

Zakharov's dance from a ballet called *Mirandolina* exploited the gifts of Svyagina very effectively, but *Mazurka* from *Russlan and Ludmilla* for the same dancer partnered by K. Richter, was nothing if not conventional. Nor was the *Krakovoiak* from *Ivan Sussaian* designed by S. Koreny for the *corps de ballet* in any way more ingenious.

Anissimova choreographed Grieg's *Spring* for Petrova and Sevrnnikov with lyrical plasticity. The same composer's *Dream Vision,* staged by Lapauri, was mostly an excuse for carrying lovely-to-look-at Strutchkova aloft like an handful of feathers.

Jacobson's *Alborada* set up a pretty competition among four men for the favor of Dudinskaya. It was all an error, especially as Ravel's music is passionate rather than pretty in character. Still unmentioned are an insignificant gypsy dance for I. Sangovitch (devised by K. Goleyovski) and the unimportant *Spring Flood* by Anna Shelest danced with youthful zest by the choreographer and V. Bregbadze.

The most astonishing stunt of all three programs was the Zakharov *Polka,* which was leapt through rather than danced by G. Farmanyantz. If the height, length, and duration of these leaps were to be recorded, he could surely lay claim to new athletic records, but unfortunately he is a very poor dancer.

Probably planned as a bow to their scheduled French hosts was a *Pas de Deux* with music by French composers. The dancers had little tri-colors fastened on their costumes, and Vainonen's choreography exploited the specialties of the French school. The choreographer partnered the unfortunate Kurgapkina without paying the least attention to her, seeming to be waiting only for an opportunity to do his phenomenal leaps and his variations. Kurgapkina had her variations too and executed her fouettés with the utmost brilliance.

And last, there were two waltzes, devised and performed sheerly as a display of pyrotechnics—one to music by Moskovsky, choreographed by Vainonen, in which Strutchkova supported by the strong arms of Lapauri did two horizontal *tours en l'air;* the other, to music of Johann Strauss, danced by Dudinskaya and Sergeyev. The latter was also responsible for the choreography.

Thus, an outline of the performances seen in East Berlin—admittedly fragments with incomplete productions and companies. But, nevertheless, quite enough to make clear the weaknesses in style, choreography, and creativity—the strengths in training, vitality of projection, some wonderful performers, and, above all, Ulanova. *THE END*

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Dance to Film Director

(*continued from page* 23)

together. "I found close-ups very difficult too," he added. "Not that CinemaScope can't manage close-ups, but there is always the question of what to do to keep the sides of the screen from flapping. I can't honestly say that I have solved the problem entirely to my satisfaction. More difficult, particularly in terms of a dance film, is the CinemaScope lens. "For proper focus, you have to compose on a single, very narrow plane, you can't make swift pan shots and camera freedom is greatly curtailed.

If Donen is less than enthusiastic about the new screen sizes, however, his faith in the film medium itself—and in film musicals particularly—remains unshaken. He enjoys the freedom of film dances, the freedom to move in any direction without being confined to a proscenium or the limited sight lines of a legitimate stage, the freedom to change costume, décor or even locale in the twinkle of a moment. Donen believes the camera can and should participate in the dance, that the dynamic of the performer's movements can be matched or augmented by sensitive movement of the camera. In this film, one has only to watch Jane Powell's gay *Goin' Courtin'* polka to realize that his cameras do far more than simply record the dance before them.

But even more important is Donen's ability to sustain the light and graceful style of his musical sequences throughout an *entire* film. His camera is generally on the move, his cutting is rhythmic and sensitive. As a result of this unity of style and feeling, there is an equality in his pictures. The musical numbers never seem to be interrupting his story, nor is the story a mere prop to support a series of elaborate production numbers. A new style of movie musical is evolving here, a style that has striking similarities to the Rodgers and Hammerstein "musical plays."

Once again we are reaffirmed in believing that it is the dance director turned film director who can best effect an integration of song and movement and story into an expressive, rhythmic film form. *THE END*

Harold Lang, holidaying in Paris, photographed, inevitably against the E. T.

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Hollywood Commentary

MOTION PICTURES IN PRODUCTION

BY TED HOOK

M.G.M.: Hermes Pan will choreograph a new version of "Hit the Deck" . . . **Jimmy Thompson,** who's been dancing here in "Brigadoon," and has been in the corps of many films, has just been discovered by M.G.M. He gets a 7-year contract and will be launched in "The Glass Slipper." The studio is also astir over **Liliane Montevecchio,** 21-year old Roland Petit dancer who also appears in the same film, which stars **Leslie Caron** . . . **James Mitchell** and **Cyd Charisse** ("Bandwagon") will team again for the Desert Song sequence in "So Deep in My Heart" . . . **Marge and Gower Champion,** having completed their work for **Jack Cole** in Columbia's "Three for the Show" return to Metro for "Jupiter's Darling."

Columbia: Lee Scott returns to his home lot for the choreographic chores in "Phffft."

20th Century Fox: Herbert Ross will choreograph 16 numbers for Cinamescope musical "Carmen Jones" . . . **Stephan Papich** begins rehearsals for the ballroom sequence in Napoleon's court for "Desiree."

Warner Bros.: Richard Barstow still has more to do for "A Star is Born." Now that he's back from the East, while **Jack Donahue** graciously took over, he has started the finale, which promises to be one of the most spectacular numbers ever. It will be called "Born in a Trunk," and is a saga of show business. **Judy Garland** will be assisted by over 1,000 dancers and extras. During the past year Barstow has been associated not only with "A Star is Born" but, in addition, the film version of "New Faces," the Dave Garroway Show, Ringling Bros. Barnum and Bailey Circus, Motorama and Belita's "Champagne on Ice." Amazingly, most of the credits disclose: Produced-Directed-Written and Choreographed by Richard Barstow.

Independent: "Oklahoma!" is scheduled to begin shooting on location in **Arizona** (!). **Gene Nelson** won the sought-after role of Will Parker. **De Mille** is still selecting dancers. **James Mitchell** will assist . . . Rosalind Russell and Frederick Brisson will be producing a new musical, "Girl Rush," scheduled to have many dancers.

THEATRE DANCE

Olga Lunick will choreograph producer Andrew Stone's musical "Twinkle, Twinkle" . . . **Eugene Loring** will do a new ballet, "Legend of the Handsome Stranger," for "This Nation," produced by Henry and Joan Wilcoxon . . . Producer Edwin Lester is urging Angelenos to support the bond issue for a proposed Civic Center to house his Civic Light Opera Association, which will be homeless unless it finds a suitable theatre by next season. The Philharmonic is owned by church which has tabooed another season of musicals . . . **Angna Enters** opened the L.A. music Festival at Royce Hall on the UCLA campus.

"That's Life," with choreography by **Nick Castle,** opened at Las Palmas Theatre early July. The story takes place in the offices of Life Magazine . . .

TED BITS

Choreographer **Seymour Felix** opened a dance studio in Westwood Village with Olga Lunick heading the ballet and modern dep'ts; **Don Powell** will join the staff Mitzi Gaynor and Eddie Cantor presided over opening festivities . . . **Buddie Bryan** who has been understudying **Matt Mattox** in the Harry Beaton role in "Brigadoon," will have his chance to do it in Canada this month — he'll also do Curly in "Oklahoma!". **Aida Broadbent** choreographs . . . The Colgate Comedy hour summer series is now coming from Hollywood with **Jack Donahue** as director-producer-choreographer . . . Rogers and Hammerstein have contracted **Tom Morton** for the title role in an eastern tour of "Pal Joey." In addition a CBS TV show is being mapped out for him and **Gloria Jean** .

The **Hamilton Trio** is currently at the Chez Paree, and the way the audience takes to them puts the headlining songstress in the also-ran class. The Trio's big and very clever number has Bob Hamilton as an amateur sleuth and the girls as gunmolls. The latter do away with one another in a slick, surprise ending.

Another crowded spot was Ravinia Park during **Ballet Theatre's** engagement. The place was sold out for all evening performances and there were many hundreds of standees. (estimated box-office for the four performances was between $35,000 and $40,000.) **Nora Kaye** received a warm welcome on her return to the company. People had forgotten that she was a strong technical dancer and were almost surprised by her perfect fouettes in the "Black Swan" coda. Miss Kaye also danced in "Aleko" and "Swan Lake" (Act II). "Rodeo" was revived with **John Kriza** and **Jenny Workman** in the leading roles. **Lupe Serrano** danced her first "Theme and Variations" with **Igor Youskevitch** and "Blue Bird" with **Eric Braun.** She showed the poise and authority that spell ballerina. Braun was sensational in the entrance cabrioles in his variation. Youskevitch, who has been lauded for everything else, was praised for special gallantry under fire. While musicians and audience relaxed in shirt sleeves in the torrid heat the dancer soared calmly, zipped up in long-sleeved velvet jacket. In fact, all the dancers appeared as well-groomed as ever. . . . **Enrique Martinez** is back in the company and **Liane Plane** has left for the Alonso Ballet in Cuba. **Helene Murielle, Christine Mayer** and **Catherine Horn** have stepped up a notch and **Scott Douglas, Eugene Tanner** and **Job Sanders** are proving their worth each performance.

David Tihmar is repeating his success as director of the music-in-the-round operettas at the North Shore Music Theatre. The first show, "Oklahoma", was particularly lauded for its dances. **Ken Johnson** and **Susan Hartman** danced the Curley-Laurie roles. "Call Me Madam" had the town talking about dancer **Carol Lawrence.** Cast as the young princess she displayed a fine voice to go with her excellent dancing. **Darell Notara** and Ken Johnson (who will be joining Ballet Theatre in fall) were outstanding in the dances. Other dancers in the permanent troupe are **Harriet Okonek, Marcia Olsson, Dana Sosa, Hartley Karns and Jack Konsal.**

The new summer musical theatre at St. Charles has **John Sharpe** and **Loyd Tygett** leading the dancers. When "Brigadoon" plays there Aug. 17 to 29, **John Kriza** will do the Harry Beaton role.

Edna Lucille Baum, just returned from Europe, was greeted by a surprise party in the new studio of **Richard Ellis** and **Christine DuBoulay.**

Ann Barzel

(continued from page 4)

Around New York: **Eva Varady** recently esented 200 students at the Brooklyn cademy of Music. Pupil **Mary Jane Monleff** was the winner of an award at the lent show of the Catholic Youth Organiition . . . The **Roland Wingfield** Dancers d members of the school appeared in a ncert based on a circus theme at the Lt. P. Kennedy Community Center . . . **Jack anly** conducted a course on 8 consecutive ndays at the **Helen Nickerson** School in lver Springs, Md. . . . The **Albert Butler** hool features a special ballroom school 2-week vacationeers.

ORE NEWS NOTES . . .

Jean Gordon, DANCE Magazine's Associate Publisher, will be attending teachers' conventions on the West Coast this summer . . . The **Texas Assoc.** of Teachers of Dancing held its 6th Annual Normal School in Dallas from June 28 to July 2 . . . The **West Va. Assoc.** of Teachers of the Dance Arts holds a convention and normal school at the Schrader Studios in Charleston, Aug. 25-27.

CHICAGO NEWS

Lyric Theatre, Chicago's new organization dedicated to restoring the glory that was grand opera to the Opera House, has announced the appointment of **Ruth Page** as choreographer for the coming season.

Ballet Guild of Chicago's annual Stars of the Dance benefit is set for a half-hour before midnight in the Morrison Hotel's Terrace Casino on August 8.

LATIN AMERICA REPORT

ARGENTINE: The Joaquin Perez Fernandez Co. has finished its season at the Teatro Colon. Unfortunately this group has changed a great deal during the last years and can no longer be taken very seriously as an exponent of Latin-American folklore. They now present a very colourful and showy show, in which one of the predominating features is a badly balanced mixture of styles (classic, Spanish, and folklore). Even decor and costumes were, in at least one instance (En la Enramada), far removed from the scene they aimed to represent. *(Hans Ehrmann-Ewart)*

CUBA: Final plans for **Ballet Alicia Alonso's S.A.** tour, organized by Espectaculos Gallo, are being made. Beginning last week of July, and headed by **Alicia Alonso, Royes Fernandez** and several ex-Ballet Theatre members, B.A.A. is expected to tour Jamaica, Colombia, Peru, Chile, Argentina, Uruguay, Brazil, Venezuela and possibly other countries. The summer school session at Academia Alicia Alonso opened July 1st with **Mme Alexandra Fedorova** from New York, as guest teacher. *(Sylvia Dubroca)*

CHILE: In the course of her 2nd Latin-American tour (9 countries) **Tamara Toumanova,** (partnered by **R. Jasinski**) gave 3 recitals in Santiago to packed houses . . . **Rosario** and her Spanish company have opened their two week Chilean season . . . The **U. of Chile Ballet** is presenting weekly performances of the very successful Carmina Burana . . . The **Sulima Classical Ballet** is presenting Sunday matinees with tape-recorded music at reduced prices. *(H.E.E.)—"Ballet"*

REPORT FROM GRANADA

The presentation of a group of dancers from **Sadler's Wells** at the end of the **Granada International Festival of Dance and Music** had the power to lift the interest of a vast public already tired from 21 concerts in 12 days. When the Spaniards decide to do something they can only do it in the most grandiose way and words cannot describe the mysterious beauty of the fantastically illuminated patios and gardens of the Alhambra and of the Carlos V Royal Palace. Gypsy children dance and beg outside the caves of Sevilla, but in Granada everything was perfect, clean and at a high standard.

The dance part of the Festival started in a rather subdued tone and without great interest on the part of the public. **Pilar Lopez** and her dancers appeared in two recitals, presenting a repertoire already well known all over Spain and abroad, showing that the weak spots of this company are the girls, while the men are generally good and hardworking.

The dance sensations of the Festival were **Margot Fonteyn** and her colleagues from the Sadler's Wells. They danced on the huge stage constructed in the Generalife Gardens and it is considered that about 5,000 people squeezed themselves into an auditorium supposed to hold only 4,000. Even so, many thousands of would-be spectators were turned away every night. On a bare stage, with lights playing an important part, and accompanied by the Spanish Symphony conducted by Ataulfo Argenta or Robert Irving, the English dancers appeared and conquered in a repertoire that included excerpts from "Swan Lake" and "Patineurs". **Michael Somes** did a solo folk dance to the music of Yugoslav composer Rihriscic that was much applauded. **Alexander Grant** danced the variations of the "Spirit of Fire" from Malcolm Arnold's "Homage to the Queen" and had the audience cheering. **April Olrich, Anya Linden, Michael Boulton, Pauline Clayden, Brian Shaw** contributed with elan in solos and pas-de-deux. And they formed a fine ensemble when needed.

The much awaited world premiere of "Entry of Madame Butterfly", a solo for Margot Fonteyn, proved a hit. It is a delicious trifle choreograpehed by **Frederick Ashton** to music by Sullivan arranged by Robert Irving. In a pink and yellow version of a kimono imagined by Christian Dior, with a dainty sunshade or a couple of little fans, Margot Fonteyn delicately danced her way into the imagination of the audience with grace and pathos. This solo is intended for concert work especially abroad and it will not be included in the Covent Garden repertoire.

The last performance at the Festival was given by "Danzas y cantares de Espana" which once more proved its excellence and the beauty and richness of Spanish folklore, especially when not commercialised in cabarets or "especially arranged" for foreign audience. It is to this enormous source of authentic peasant dances that choreographers and organizers of Spanish "ballet companies" should go in order to put some true life in repertoires now stuffed with "flamenco" costumes.

Luigi Gario

LONDON DATELINES

Madame Rambert brought her company to London in June for their annual visit and had three new offerings to show, two by **Jack Carter,** a young choreographer who has a decided following at the experimental **Ballet Workshop,** and one by **John Cranko.** Jack Carter's "Love Knots" was shown first and proved to be a rather silly triangle story with a Regency setting (left over from an earlier Rambert production). **Noreen Sopwith** danced charmingly but the choreography had too little feeling for the period. The second Carter production was a much more ambitious and grandiose undertaking "The Life and Death of Lola Montez." Episodes from the life of Lola Montez were presented in the form of wild burlesque and if some thought it was funny quite as many thought it was thoroughly vulgar. **Anne Lascelles** had the thankless task of impersonating Lola. Neither ballet showed any very remarkable choreographic inventi

John Cranko's "Variations on a Them was, on the other hand, unmistakably t work of a young choreographer of impo tance. The ballet was not entirely succes ful being a confused and tortured repre sentation of a young man's perplexities i the great big world and his eventual retur to the things he valued in childhood. Ther were many back-to-the-womb symbols an a vicious woman who wielded an enormou pair of scissors. At the same time ther were moments of real beauty in both group ing and movement and if one despaired o the ballet one was never in doubt of th ability of the choreographer. Mr. Cranko is full of ideas but what he badly needs is either a good librettist or a ruthless editor. The music used was Benjamin Britten's "Variations on a Theme by Frank Bridge" and the setting (a good one) and costume were by Kenneth Rowell, a young Aus tralian artist much in demand these days.

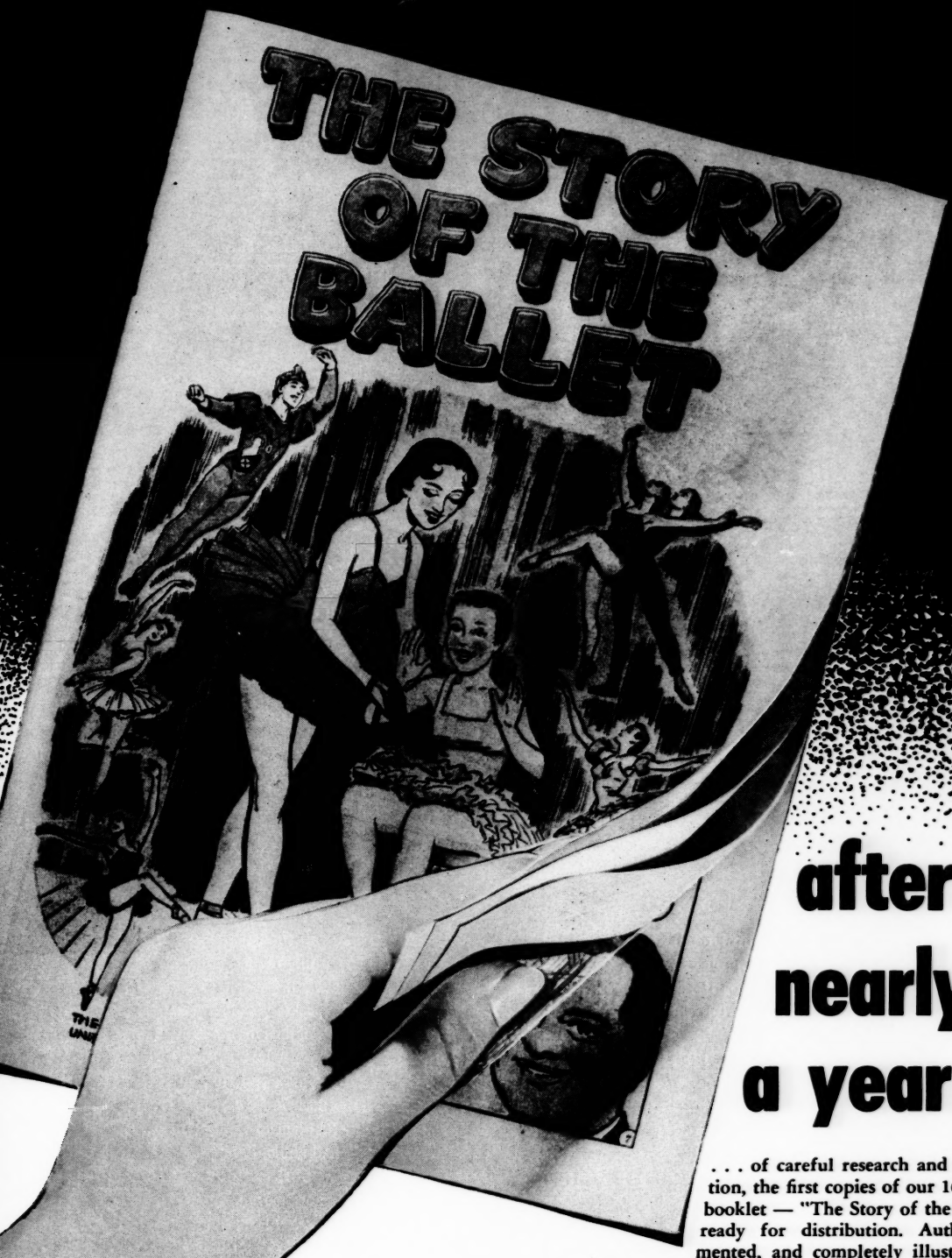
The rest of the Rambert repertoire in cluded good performances of "Dark Elegies" and "Gala Performance" and the London debut of **Mary Munroe** in the name part of Giselle. Mary Munroe is a dancer of great sensitivity and strong personality; she has a large public following and her Giselle received the ovation it deserved. **Alexander Bennett** was her cavalier and throughout the season he performed admirably in almost every ballet. If he is not worked completely to death he should become an outstanding artist.

The **Sadler's Wells Ballet** ended their season at Covent Garden on June 26th with a first-rate performance from the entire company. (They danced Veneziana, Coppelia, Act III and The Sleeping Beauty, Act III.) At the end of the performance **Dame Ninette de Valois** in her customary speech announced that an exchange of companies between London and Paris had been arranged for the end of September. The Paris Opéra Ballet will dance at Covent Garden and the Sadler's Wells Ballet will appear at the Paris Opéra.

Dame Ninette concluded with a personal tribute to **Margot Fonteyn** and recalled that it was just twenty years ago that she sent a postcard to a young student in the Wells school inviting her to attend rehearsal as one of the snowflakes in a revival of "Casse Noisette". Margot Fonteyn, standing in the midst of many floral tributes, was visibly moved by the ovation she received but refused to make a speech—at least she came forward to say "I am not going to say anything at all; I shall save that until I retire."

Immediately after the season ended Fonteyn, together with **Michael Somes** and a small group of dancers left for Madrid to appear in the Granada Musical Festival.

Festival Ballet's London season, opening on July 15 with "Esmeralda", will be reported next month. *Mary Clarke*



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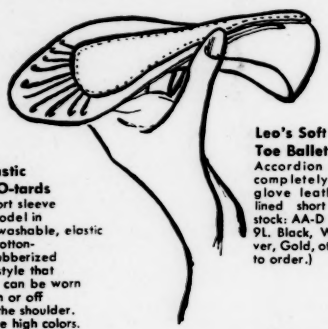

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